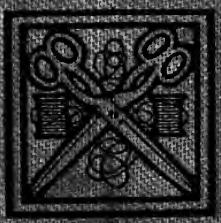
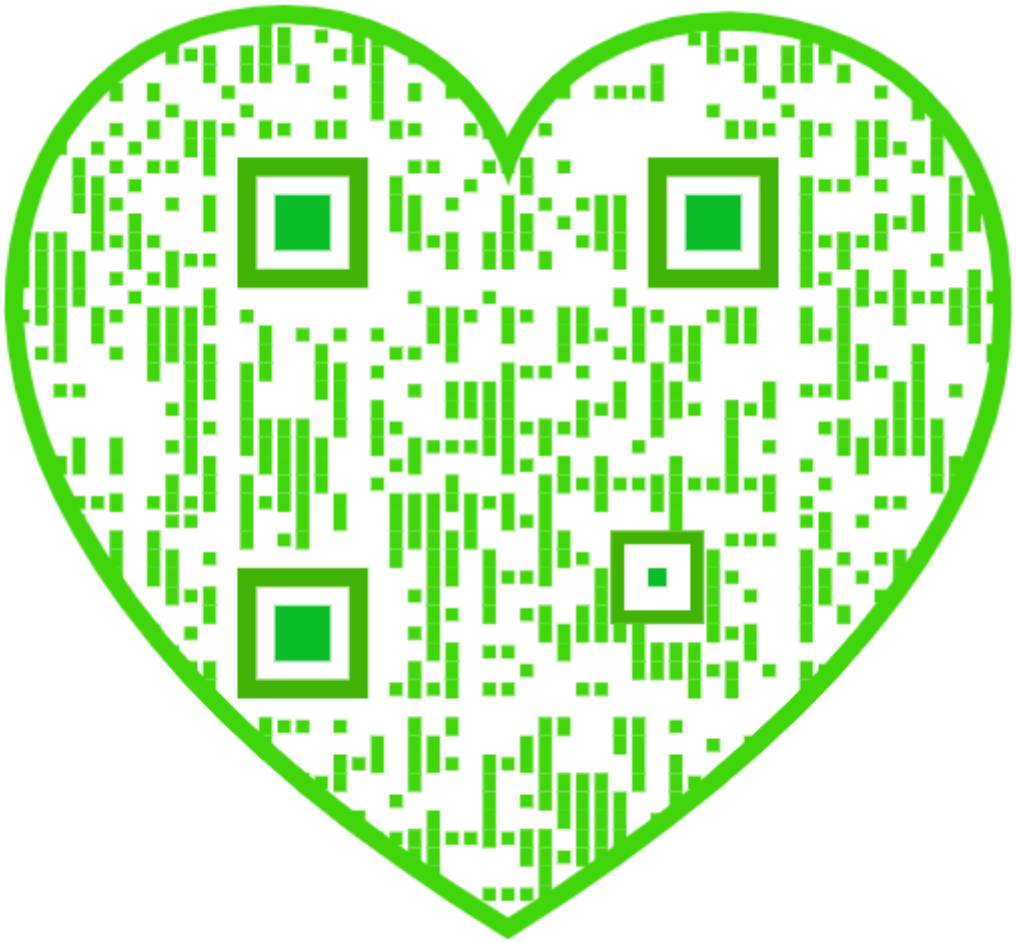
Home Dressmaking



Mrs. Jane Ford



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HOME DRESSMAKING

OR

DRESSMAKING MADE EASY

BY

MRS. JANE FORD

ILLUSTRATED

NEW YORK
CUPPLES & LEON COMPANY

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CONTENTS

CHAPTER		PAGE
I.	The Art of Correct Dressing	1
II.	The Corset	3
III.	Guide for Shoppers	9
IV.	Preparing Materials for Use	13
V.	How to Order a Pattern	15
VI.	Adjusting Patterns	19
VII.	Different Kinds of Stitches	27
VIII.	All About Underwear and Negligees	40
IX.	Making a Bust Form	48
X.	The Waist	51
XI.	Fitted Waists	60
XII.	The Skirt Proper	69
XIII.	Drop Skirts	77
XIV.	Making Coats and Jackets	81
XV.	Infants' Clothes	89
XVI.	Children's Clothes	92
XVII.	Making Boys' Clothing	102

HOME DRESSMAKING

CHAPTER I

THE ART OF CORRECT DRESSING

NEVER before has dress reached the high artistic standard that it has to-day. Women of culture and good taste refuse to be blown by fashion like a feather in the wind and to be forced by modistes to wear anything that is termed fashionable, no matter whether it is becoming or suitable.

Dress is a means to an end, the end being to make one comfortable and pleasing to look upon. Poor, misguided creatures that some of us are, believing that because garments are costly or pretty in themselves we have attained perfection!

To be really well dressed our clothes must harmonize with our surroundings. It is difficult to make some people understand this. Women say, "If I had money I would be well dressed." Let it be said right here that women who are not tastefully dressed when they spend $50 a year on their wardrobe would not be well dressed if they spent $5,000 a year on it.

Garments of one tone are more artistic and truly elegant that those that display a combination of color. Women can never be pleasingly gowned until they learn

the unchangeable law of art—that there must be sufficient plain ground to show to advantage ornamentation. It is right here that most women fail to make the best of what they have. It is here, too, that they spend more money than on any other part of the dress, with less satisfactory results.

FOUNDATION OF GOOD DRESSING

Inexperienced girls and women are apt to be misled by the ultra-smart, and believe that to be seen or entertained at certain places they require showy, expensive clothes. We hear much of the gorgeous toilet of the Parisian, and are led to believe that it is considered quite proper for a French woman to attend the theatre or ball half clothed, with only an apology for a corsage. It is quite true that a certain class of Parisian women do dress in this style and are often aped by women of this country, but it shows exceedingly bad taste.

There are occasions upon which one would feel out of place unless gowned in an evening dress. Here, as in all other places, let simplicity rule. For the young girl who has only a small amount to spend on her clothes, there is nothing so sweet and dainty as a sheer cotton material made over a slip of silk. As women advance in age, crêpe de Chine, both in white and delicate shades, is inexpensive and becoming. For women well advanced in life, the same material in black can be used. On all these materials remember that a yard of real lace is worth fifty of imitation.

CHAPTER II

THE CORSET

THE new lines in corsets are supposed to be a fashion. Rather they should be termed an improvement in corset making. They are here to stay, and have many advantages for slender as well as stout figures, since the stays are shaped according to the lines of the figure and gives graceful curves that cannot otherwise be obtained. In fact, stays for slender figures should be selected with quite as much thought and consideration as those intended for larger figures, because no woman can afford to be indifferent to the fit of her corset.

When buying a corset one often gives the waist measure and rests content. This is not enough. Before buying take your measurements in the following way: Place a tape measure at the normal waist line over the corsets then being worn and draw it tightly. The corsets ordered should be two inches smaller than the actual measurement.

The under arm length is taken while sitting, and extends from the normal waist line to a comfortable distance below the armpit, which is generally found to be from three to five inches. The length of hip is taken while standing, starting at the waist line and extending to below the bend of the thigh. This prevents an ugly bulge of the flesh.

THE CORRECT MODEL

Whether a high or low bust be selected depends somewhat on the lines approved by fashion, as well as on one's personal preference. This is a point where if one does err it should be in selecting the low bust, for nothing can be uglier or more uncomfortable than a corset with too high a bust. Besides, a low bust gives a more youthful figure, and every woman wishes to take advantage of this point. It is difficult to say just what length the back should be from the waist line to the top of the stay, but it must come sufficiently high to give a good line, and not allow the flesh or shoulder blades to be prominent.

After the corset has been selected and laced with two strings, the tie-ends so arranged that they come at the waist line, the stay should be put on while the edges are four or five inches apart.

ADJUSTING THE CORSET

Hose supporters are most important, and must be given due consideration. These are already attached to the majority of corsets, but sometimes it is advisable to add an extra pair. When not on the corset they should be placed there before trying it on. The supporters are arranged on each side of the front steels, and at the longest point over the hips. For stout figures it is well to place an extra pair on each side of the back, about three inches from the laced edges. They are caught to the hose, and the supporters adjusted by means of buckles, so that they do not hang slack.

The laces of the corset may then be tightened, commencing at the bottom and lacing to the waist line; then starting at the top and lacing down. At no time should the edges be brought closer together than two inches. This holds good for the full length of the stays. When the corsets are so arranged, if they are found to be too large or too small over the hips or bust, or too broad at the back, alterations must be made. These can be accomplished at home. Even if it is necessary to call in the services of a professional this will be found much less expensive than having the stays made to order. Also it is quite as satisfactory.

IMPORTANCE OF THE CORSET

The foundation of all good dressing is the corset. Since the best physicians declare them, when properly adjusted, not only harmless, but a support much to be desired, the majority of women refuse to give them up and are justified in this stand. So much depends on this article of apparel that each girl and woman should give the matter special attention, and select for herself a comfortable and well-fitting model.

To do this is not a difficult matter if one has a general knowledge of the subject she is about to take in hand. Corsets may be had at almost any price, but we are often led to believe that to get a satisfactory pair of stays, particularly for a stout figure, it is necessary to pay a price quite beyond the reach of the average pocketbook.

This is a mistake that will soon become self-evident if the prospective purchaser will take the trouble to find

out for herself. It is quite true that one must be willing to pay a fair price in order to procure good materials, which are essential, but it is not necessary to pay fabulous prices in order to get a comfortable, well-fitting corset.

Whether the corset be laced at the back or front may be decided by preference, as we find sometimes one and sometimes the other of these styles in equally good models. It is necessary, however, that the figure be studied carefully. When making selection, see that the cut of the corset is in keeping with the lines of the body. In other words, do not try to be what you are not. The most serious mistakes made in dressing come from this universal fault of femininity. Your ideal may be the tall, willowy figure, but if you are short and stout and you attempt to follow this style blindly the result cannot help but be disastrous.

Therefore, in order to attain some desired effect, do not try to wear a pair of corsets that were never intended for you.

ALTERING THE CORSET

Let us suppose that you have purchased a corset, that it is satisfactory in the main essentials, but to make it perfect fitting a few changes must be made. You have learned how to adjust the stays correctly. After this is done stand before the mirror and see just where alterations are required. If they are to be made at the bust, a dart may be taken up or a gusset set in, as the case demands. In doing this the greatest care must be exercised to see that the finish slopes nicely into

the lines of the corset and does not end abruptly in an ugly bulge.

The alterations should be made where there is a broad piece of material between the bones. The changes below the waist line are made in a similar way. They may be needed over the stomach, over the hips or at the back, and one must study at which place or places they are necessary.

When the back is narrow in comparison with the bust measure it may be necessary to take a dart in the material at the back in order to have it fit snugly. This should start at the top and taper to a point at the waist line.

FOR THE STOUT FIGURE

The thin woman has a comparatively easy time altering a ready-made corset, but her sister, whose greatest bugbear is "too solid flesh," has greater difficulty.

To fit a corset comfortably to a very stout, short-waisted figure it is often necessary to cut it down under the arm. This alteration requires more time than the others, but it is not difficult and is satisfactory when finished, if gone about in a careful way. The binding is ripped off at the top, several inches each side of the spot where the goods is to be cut. The corset is then adjusted, and the lines for cutting away the goods marked with a lead pencil or pins.

The bones and steels in this part of the material are removed, the goods cut away, the bones and steels shortened so that they come a full inch below the top of the corset, and then replaced. A row of stitching should be

made at the top of each, in order to prevent the bones and steels slipping up. The edge of the corset is then rebound.

TO MAKE CORSETS COMFORTABLE

Many women find that corsets press in the flesh when sitting, and are uncomfortable. Pads made of a single sheet of wadding about six inches long and three inches wide placed on the inside of the corset on each side of the front stays will insure perfect comfort and not interfere with the fit of the garment. These pads must be arranged lengthwise along the lower edge of the corset so that they cover the ends of the bones and steels and yet do not extend below the bottom of the stays.

For stout figures the brassiere has become a necessary adjunct to the corset. These fitted skeleton waists blend the line from the waist up and entirely hide the break that necessarily comes at the top of the corsets, and that is very ugly when apparent. They are bought by bust measure and, like the corsets, may require a little adjustment.

It is quite necessary, in order to keep the lines of the figure comely, that a corset be worn at all times, except when reclining. No greater mistake can be made than to have a cheap (which invariably means inferior) pair of stays for wear about the house.

The woman who expects to have any sort of a figure should wear stays regularly. She should have two pairs of corsets, both equally good-fitting. One pair may be kept for best wear and the other for every day, but the latter should always be adjusted and laced as carefully as if for a dress occasion.

CHAPTER III

GUIDE FOR SHOPPERS

BARGAINS are advertised from time to time by all the leading stores, and these bargains are well worth considering, because the prices are far below what you could get the same article for at any other time. The old saying, "Beware of a bargain," is uncalled for in this day, when dealing with reputable shops.

The materials, etc., are of the quality represented, but are under priced because buyers are able to get what are known as job lots. This means that manufacturers have on hand certain articles that they do not wish to carry over to another season, and in order to get rid of them in a single lot a special price is made. There are various business reasons why it is to the advantage of the shops to make such an offer even when the quality of the goods is quite up to the standard.

By embracing the opportunity offered by the shops to buy such goods, one often saves from one-third to one-half of the amount it would be necessary to spend if the shopping were done in the regular way.

REMNANT SALES

Sales of manufacturers' samples should always be taken advantage of, if the list printed includes any

article that will be of use to you. Such goods are often of exceptional value, being the very finest of their kind, but they have been displayed by salesmen, and are not quite as fresh as if direct from the factory; they are by no means worn-looking, however.

Sales of remnants should be considered, if one is looking for dress or trimming materials. On these tables are found all lengths and grades of goods that are left after selling off regular dress patterns. These may be had at half or less than half the price they sold for originally by the yard. The pieces are often of sufficient length for children's clothes, for trimming, for separate waists and for dressing sacques. Frequently two or three pieces of the same material can be found that together will be sufficient for a whole dress.

PLEASING COMBINATIONS

When looking over the remnants, pleasing combinations present themselves, and a dress may often be worked out in this way. At "short end" sales of silk and ribbon perfectly lovely things can be picked up for fancy work and trimmings, and if good taste and good judgment are displayed, wonderful results can be obtained.

For women who wish to be well dressed, but who must practise economy, bargain counters are a boon. One need not hesitate to visit the "clearing sales" at the end of each season and buy, even though the purchase must be laid away for use the following year. Money spent in good staple stuff in regular shades of blue,

brown, red or green and also black or white will not be wasted, because these colors in goods of regular weaves are always worn and are much more elegant than cheap imitations of high-class novelties.

TO ASSIST THE SHOPPER

When one is considering the purchase of materials for various garments, unless familiar with the different weaves and their wearing qualities, it is often difficult to make a selection. To assist readers the following list of staple weaves is given. It by no means contains the names of all the materials sold for developing the various garments, but it gives the names of the most popular weaves.

THE DIFFERENT WEAVES

Materials for waist and tub frocks are as follows: Sheer wash weaves are cotton marquisette, cotton voile, batiste, perlin cloth, India linen and lawn.

Heavy wash weaves are: Cross-barred muslin, linene, cotton poplin, cotton rep, madras, linen, shirting, gingham, percale.

Materials for waists or dressy frocks are as follows: Sheer weaves are chiffon, silk voile, silk marquisette. Heavier weaves are crêpe de Chine, taffeta, pongee, liberty silk, messaline, foulard.

Materials for separate skirts or whole frocks are as follows: Wash weaves are linen, crash, serge, pique, Indian head, percale.

Silk and woollen weaves are: Pongee, cashmere, hen-

rietta, poplin, serge, cheviot, broadcloth, camel's-hair cloth.

Materials for coats, jackets or capes are: Tweed, homespun, cheviot, broadcloth, serge, coatings (novelty weaves).

Materials for lining are as follows: Silk weaves are silk serge, taffeta, duchess, satin.

Cotton weaves are percale, silesia, cotton taffeta, lawn and batiste.

Materials for yokes are all-over lace, all-over embroidery, net and chiffon.

Materials for negligées are as follows:

Wash weaves are cotton crêpe, flannelette, lawn, dotted swiss and wash silk.

Woollen weaves are cashmere, henrietta, albatross, French flannel, wool crêpe and eiderdown.

Silk weaves are crêpe de Chine, China silk, India silk, foulard, pongee, liberty silk and messaline.

Materials for lingerie are longcloth, cambric, nainsook, lawn, plaid muslin, cotton flannel and cotton crêpe.

Apron materials are gingham, linen and mohair.

Trimmings for lingerie are:—

Laces—Valenciennes, Torchon, Cluny and Irish crochet.

Embroideries—Swiss, Hamburg, French, blind and eyelet.

CHAPTER IV

PREPARING MATERIALS FOR USE

TO PREVENT SPOTTING

MANY goods are sold with the understanding that the necessary precautions to prevent spotting and shrinking have been taken, but unless there is a guarantee to that effect the purchaser is taking great risks not to guard against all danger of having a garment spoiled by treating the goods as it should be treated before making it into a gown.

Woollen weaves are sponged for two reasons—to prevent them spotting, and to keep the goods from shrinking when it is pressed after the garment is made.

Place a cotton cloth, thoroughly saturated with warm water, so that it covers the entire surface of the goods, and roll the whole as tight as possible. The goods should then be wrapped in several thicknesses of dry muslin and laid away for twelve hours. When the material is unwrapped it must be hung on a line to dry as quickly as possible. If care has been taken to keep the goods smooth enough to work with it will not be necessary to iron it, as the garment when finished will require a thorough pressing.

Cotton and linen weaves are certain to shrink more or less when laundered and when the necessary pre-

cautions to prevent such a disaster are not taken the shrinkage is often so great that the garment is rendered useless. To prepare these materials, keep them in the original folds and lay them flat in the bottom of a bath or laundry tub. Cover them with tepid water, and allow them to remain there for several hours, after which they must be thoroughly dried before they are used.

CHAPTER V

HOW TO ORDER A PATTERN

A KNOWLEDGE of how to take measurements for ordering patterns is very necessary both for the professional and amateur dressmaker. When taking these measurements it will be of great assistance to know the corresponding hip, waist and bust measurements of patterns, and for this purpose the table below is given:—

FOR WOMEN

Bust	Waist	Hip	Bust	Waist	Hip
32	20	37	40	28	48
34	30	30½	42	30	51
36	24	42	44	32	54½
38	26	45	46	34	57½

The bust measure is taken at the fullest part of the bust. To ascertain the correct measurement of the hips the tape is placed six inches below the normal waist line. To take the waist measure the tape is placed around the body at the waist. The measuring tape should be drawn close, but not so that it is tight. The importance of giving measurements accurately must not be lost sight of, for all patterns are cut by a standard basis, and if the measurements are not complied with the result will not be satisfactory.

Patterns for misses' garments may be ordered either by the ages, which run fourteen, sixteen or eighteen years, or according to the table of measurements given below. When a girl is unusually large or unusually small for her age, it is better to refer to the table and take measurements accordingly. Misses' patterns in the larger sizes are also suitable for small women, and if intended for them should be ordered by the bust measurements set forth in the table. It should be remembered that in this case it is sometimes necessary to lengthen the skirt, directions for which will be given in a future article.

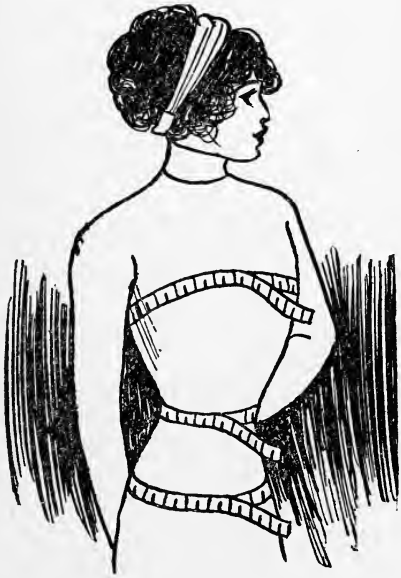
FOR GIRLS

14 years,	31 bust,	25 waist,	34½ hip
16 years,	33 bust,	24 waist,	37 hip
18 years,	35 bust,	23½ waist,	40 hip

Patterns for boys and girls are ordered in the same way as those for misses, either by age or measurement. It is preferable to give the age except in cases where the child is very much under or over size; then one should refer to the following table of measurements:—

FOR GIRLS	FOR BOYS
2 years.....20½ bust	2 years.....20½ breast
4 years.....22½ bust	4 years.....22½ breast
6 years.....24 bust	6 years.....24 breast
8 years.....25 bust	8 years.....25 breast
10 years.....27 bust	
12 years.....29 bust	

Those who are not familiar with the use of patterns are often at sea after they have taken one from the envelope. The usual pattern is composed of a number of pieces of which the amateur dressmaker has no knowledge and consequently she becomes discouraged.



Before taking the pieces of tissue paper from the envelope read carefully the directions on the label, and be sure that you understand them, for it is impossible to go at the work intelligently unless the general plan is perfectly clear. Next see that the size marked on the envelope corresponds with the size ordered. The pattern may then be taken from the envelope and the

number of pieces counted. Again refer to the envelope and see that the number of pieces of tissue paper you have in hand corresponds with the number of pieces given on the label.

The cutting chart on the pattern envelope will also be of great assistance to the home dressmaker. It shows the various parts of the pattern placed in position on the cloth.

CHAPTER VI

ADJUSTING PATTERNS

CHANGING WAISTS

THERE are a great many women whose figures vary from the standard measurements of a pattern in the length of the waist, sleeves, or skirt and also in the bust and waist sizes.

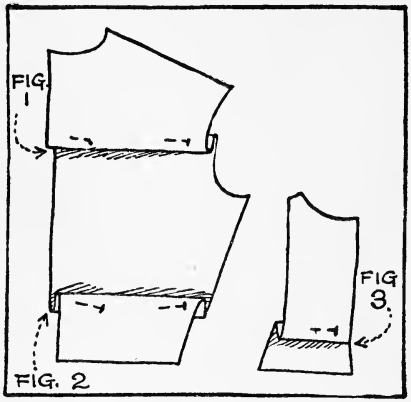
It is easy enough to change a pattern to make it fit perfectly if one only knows how. The way to do this is given in the following instructions:—

We will talk first of a waist or coat which is lengthened or shortened at the waist line by slashing or plaiting the pattern. Ascertain the amount of alteration necessary by measuring the figure from the centre back at the neck to the waist line and comparing the measurements with the pattern. Then measure from the pit of the arm to the waist line and compare this measurement with the pattern.

Next the front measure is taken from the centre front, at the neck, to the waist line, and this is compared as the others were. Changes may be required in all, or only one or two parts of the pattern.

Sometimes the pattern will be the right length under the arms but too long or short at the back. In this case, the plait or incision which extends straight across

the width of the back should be made about four inches below the neck at the centre back, folding over or sepa-



rating the pattern on the goods sufficient to give the required measurements. (See Figure 1.)

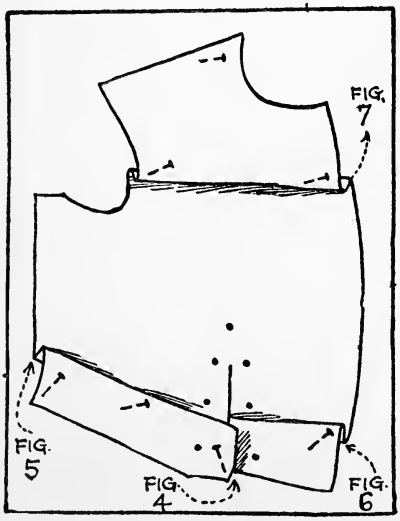
When the length from the arm down must be altered, lay the tuck or make the incision as the case may be, two and one-half inches above the waist line. (See Figure 2.) When the latter change is required it is always necessary to extend the alterations across the under arm pieces. (See Figure 3.)

As a rule a similar change is required at the front. This is arranged for by cutting the dart through the centre between the perforation two and one-half inches from the waist line up. (See Figure 4.) Two and one-half inches from the waist line, at the under arm seam, fold or cut the tissue straight across to the top of the incision made in the dart. (See Figure 5.) The alter-

ation is made in the same way from the dart to the centre front of the pattern. (See Figure 6.)

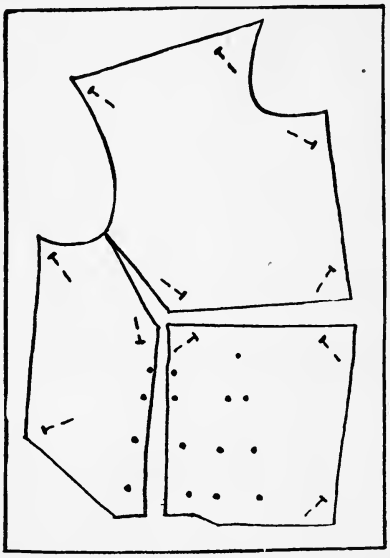
When the pattern to be altered is too long from the bust to the shoulder the change necessary is made by slashing or folding the tissue three and one-half inches below the neck at the centre front. This is shown in Figure 7. When these changes are made the edges of the pattern will be uneven, but the goods must be graded, as shown in the illustration.

The next illustration shows the method of slashing a pattern in order to have it fit when the bust is un-



usually large. If the bust is unusually small, folds are made in the tissue in exactly the same position as indicated by the slashes.

Alterations such as talked of are not required in loose fitting blouses or in shirt waists. In these gar-



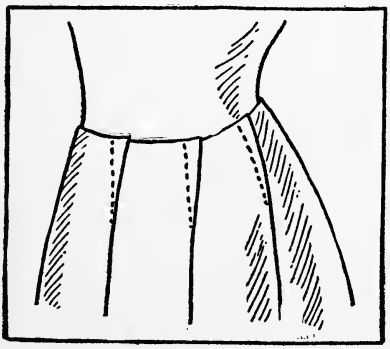
ments it is only necessary to readjust the band at the waist in order to get the required results.

To shorten or lengthen a sleeve pattern take the tape, and with the arm stretched at full length, measure from the arm socket, at the front, which is about opposite the fullest part of the bust, to the wrist, just above the thumb. Six inches from the top of the sleeve along the inside seam, slash or fold the pattern straight across. If the sleeve is in two pieces, an upper and under portion, the changes must be made at exactly the same point in both pieces.

CHANGING SKIRTS

In ordering a skirt pattern for a figure that is unusually large it is of great importance that the hip measure be taken. If it does not correspond with the waist measure given in the table of measurements, be sure to order by the hip size, for the waist can be taken in or let out without difficulty, while it is not possible to alter the hip size so satisfactorily.

In order to ascertain whether it is necessary to change the length of a skirt pattern, hold it up to the figure, with the waist line in place, and see whether it

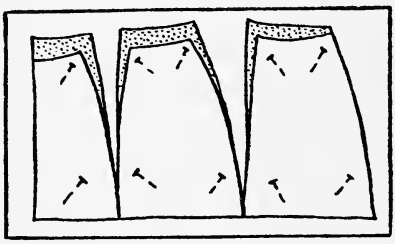


requires lengthening or shortening. The slash or fold used in the alteration is made across each gore about fifteen inches below the waist line. The edges will be uneven after the changes are made, just as in the waist and sleeves, but they are graded when cutting the material.

It is quite a simple matter to decrease the size of

the waist line in proportion to the hips. The alteration is made when fitting the skirt, after the gores are basted together, by making each seam a little wider. The inverted plait at the back must never be altered, as any change at this point would spoil the shape of the skirt. When the waist size is to be increased the goods should be cut a little wider than the pattern at each seam, from the hip to the waist.

When the abdomen is very prominent it is necessary when cutting out a pattern to allow material to extend



above the top of the pattern. This prevents the skirt from being raised at the lower edge of the front, poking out in an ugly point.

PLACING AND CUTTING PATTERNS

When cutting out a pattern the material should be placed flat on a smooth surface. A large dining table is excellent for the purpose, but if one is not to be had, a sheet or a piece of muslin may be pinned to the carpet to protect the goods, and the cutting done on the floor.

It is advisable to pin all the pieces of the pattern

on the material before cutting any of them out, because in this way one is able to move them around until they are placed to the best advantage.

The widths of materials employed are so varied that charts indicating how to lay the pattern cannot be given in every case. The following direction may, however, be rigidly adhered to with perfect confidence:—

Find out whether the material has a nap, or up and down. The direction in which the nap runs may be ascertained by rubbing the hand over the right side of the goods, and all the pieces of the pattern must be placed so that the nap or figure, if it is a figured design, runs toward the bottom of the garment. Should any one piece of material with a nap be cut in a different position from the others the goods would shade and appear to be of a different color, which would completely spoil the appearance of the garment.

In a figured design the effect would be equally disastrous. Likewise the greatest care must be taken to see that the pieces are laid properly on the grain of the goods.

PLACING THE PATTERN

To assist one in properly arranging a pattern, a line of perforations is placed through each piece of the pattern and complete directions for placing the pieces are printed on the label.

All edges to be laid on a fold of the goods are marked * * * so that there can be no mistake made. These must be taken care of first, and if the goods is not double width it must be folded double, lengthwise, for

a sufficient distance to cut these parts of the pattern. After they are cut, if the goods is without a nap or up and down, the most economical and satisfactory way to work is to fold the two ends of the goods together straight across, with the right side in, and pin the pattern on it doubled.

When the goods is double width it is left in the original fold and the pattern placed. The large pieces should always be arranged first, because there is generally sufficient room left between them to lay smaller pieces. Single width goods with a nap must be folded lengthwise throughout the centre, and if, when laid in this way, it is not wide enough to cut the garment without piecing, each piece must be cut separately from the full width of the goods. Each piece must be laid perfectly smooth and pinned firmly in position, so that it will not slip, before commencing to cut. A large pair of sharp shears must be used for the cutting, and the line of the pattern must be accurately followed, making a clean cut with no ragged edges. After all the pieces are cut out the notches are clipped. These markings must be made just as shown in the pattern, for not only do they indicate which pieces are to be joined, but the notches must be arranged exactly opposite each other when basting in order to bring the various pieces in the proper place.

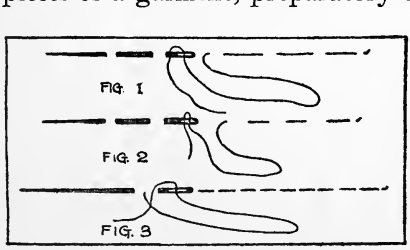
CHAPTER VII

DIFFERENT KINDS OF STITCHES

NOWADAYS a garment is seldom made by hand, because machines with their various attachments do such wonderfully satisfactory work that it really seems a waste of valuable time to sew by hand. It is, however, quite necessary, in order to get the best results, to be thoroughly familiar with the different hand stitches, for as a rule some hand sewing is required on every gown.

There are few women who do not know the names of the various stitches used in ordinary sewing, but one often forgets just how they are made or the uses to which they are put.

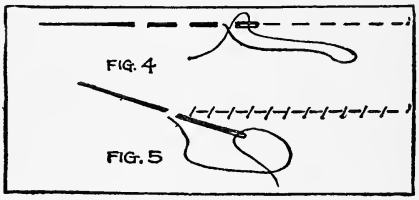
Basting stitches are used temporarily to hold in place the various pieces of a garment, preparatory to stitching;



of these there are two kinds—even and uneven. Although it is often a matter of preference which of these stitches is employed, the uneven is generally used. The materials to

be basted should, if possible, be laid flat on a table, but if the character of the seam is such that this is not possible, care must be taken to see that the goods is kept straight, otherwise it would pucker and spoil the set of the garment.

Begin the basting with a good sized knot that will not pull through the material, and let it come on the right side so that it will not be difficult to remove. Pass the needle over and under the material, and make the stitch



that is taken up on the needle about one-third shorter than the space covered by the thread, as shown in Figure 1. Even basting is started in the same way, but as the name indicates, the stitches and spaces are of an even length. (See Figure 2.)

HAND STITCHING

There are three different kinds of hand stitches—the back stitch, half back stitch and combination stitch. These are used for regular sewing when machine stitching is not desired or thought practicable. The first, back stitching, is a series of stitches, one taken over the other, with a short stitch on the upper side and a long one on the under side, bringing the needle out the length of the short stitch in advance. The needle is inserted to meet the last stitch, passing it under the goods and out again a stitch in ad-

vance of the one just taken. It is fastened off by taking two stitches over and over the last one made. (See Figure 3.)

A half back stitch may be used instead of the back stitch and is made the same as a back stitch, with this exception: the needle is inserted half way back instead of at the same place where the last stitch is taken, and leaves a space between each stitch.

A combination stitch is used in sewing sheer, lightweight material, where the seams do not require a great deal of strength. It combines one back stitch and two small running stitches. The latter are made the same as even basting stitches, but much shorter. (See Figure 4.)

HOW TO MAKE A HEM

A hem is a fold of goods turned to finish the edge of a garment. It is most important that it be accurately folded, and the turn must always be made toward you. When about to make a hem see that the raw edge is perfectly even, then crease the edge over one-quarter of an inch, exactly, pressing it between the thumb and forefinger in order to have it stay in place. Take a piece of cardboard and mark it with a notch, the exact width the hem is to be when finished.

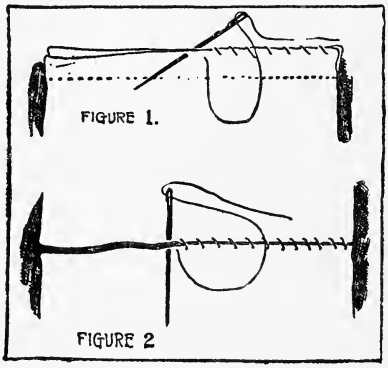
Place the end of the cardboard at the turned edge on the wrong side of the goods, and with a thread, tailor's chalk or a lead pencil mark on the goods the desired width. The hemming stitch is slanting.

Point the needle toward the middle of the left thumb and take up one or two threads of the cloth, and at

the same time one or two threads at the edge of the fold. The hem should be held across the end of the forefinger of the left hand in an easy position. (See Figure 5.)

OVERCASTING

In every sort of sewing, elaborate or simple, we meet with overcasting. This is a slanting stitch used



to keep the raw edges of seams from fraying. To take the first stitch hold the material loosely in the left hand and insert the needle so that it points to the left shoulder; draw the thread through to within one inch of the end of the thread; turn this end to the left and take three stitches over it to fasten. The stitches should be one-eighth of an inch deep and one-eighth to three-eighths of an inch apart. (See Figure 1.)

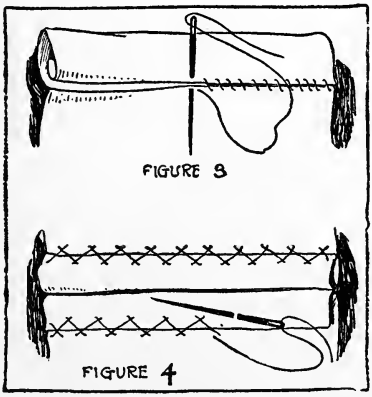
OVERHANDING

When selvages are to be joined the work is most neatly done by overhanding. To do this the two edges

are basted together and then sewed with the overhand stitch, which is made by inserting the needle so that it points toward you and a very little to the left.

Take up as few threads as possible on the selvage of each piece, and do not draw the stitch too tight, so that the seam may be opened out flat when finished and not form a cord. (See Figure 2.) This joining is generally used when working with muslin for sheets, pillow cases and for piecing underclothes.

The overhand stitch is used in making a damask hem on table linen. After a narrow hem is turned, fold it back on the right side and overhand the edges formed.



Take up only a few threads on each edge, and when finished flatten out the hem with the thumb. (See Figure 3.)

CATCH STITCH

Catch stitching is a small stitch used to hold the edges of the seams of flannel and similar materials in

place. There are two ways of arranging the seams to be catch-stitched; one is of the fell order. In this arrangement after the seam is sewed trim off one edge quite close to the stitching and fold the other over it to cover the raw edge.

Insert the needle under the edge at the upper left hand corner; cross the edge and take a small stitch a short distance to the right, through the entire thickness of the goods. In the same manner cross again and insert the needle so that it makes a similar stitch above. The needle must always be pointed to the left and placed so that it incases the raw edge. (See Figure 4.)

To catch-stitch seams when the edges are opened out flat insert the needle under the upper left hand corner of the opened seam, cross the raw edge and take a small stitch a short distance to the right through the entire thickness of the goods.

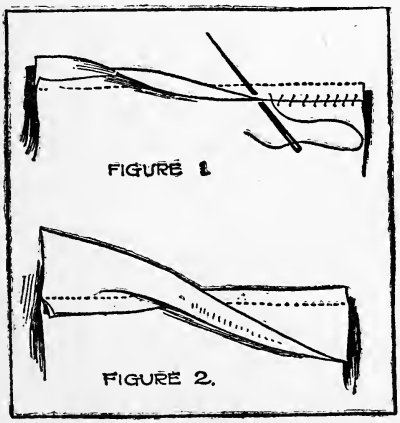
ROLLING AND WHIPPING

This is necessary in making fine waists, dainty garments for children and fine underclothes. Hold the right side of the material toward you, and at the right hand end start to roll the edge between the thumb and forefinger toward the left for about two inches. The needle and thread used must be fine. After making a knot at one end, insert the needle under the edge of the roll at the right hand end and fasten it off with a stitch or two. Overcast the edge as far as the goods is rolled, taking the stitch below the material.

To continue the roll, hold the part just made between the thumb and forefinger of the right hand and roll the goods with the left. Continue in this way across the material.

FELLS

In the making of underwear flat fells are used a great deal. They are made by taking the regulation three-eighths of an inch seam on the wrong side of the garment, after which the edge near you is trimmed close



to the line of sewing. Turn the other edge down flat to cover the line of sewing, turn in the raw edge, and after basting it in position finish by hemming it down or with machine stitching. (See Figure 1.)

The French fell is used on dress waists, children's clothes, and also on long seams of underclothes, such as nightgowns and petticoats. It is made by joining the two pieces with a narrow seam on the right side,

which is trimmed close to the line of stitching. Turn the goods so as to cover entirely the raw edges and bring the seam on the wrong side. Make a row of stitching one-quarter of an inch from the edge so that it encases the one previously taken. (See Figure 2.)

MARKING TUCKS

When marking tucks they must be accurately marked, and if not provided for in the pattern used

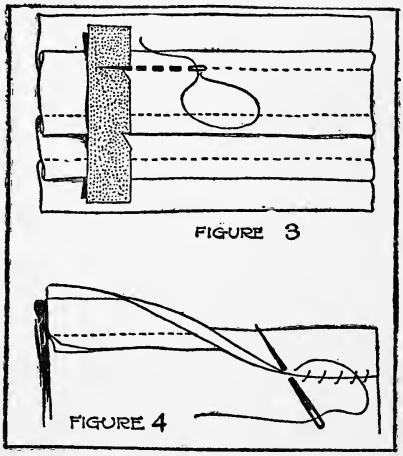


FIGURE 3

FIGURE 4

they must be made in a straight piece of material, and the piece of the garment for which they are intended cut out afterward. They should be marked with a gauge made from a piece of stiff cardboard, cut the size of the tucks desired, the edges of which are notched.

When one wishes to work several tucks, in order to have them exactly the same distance apart the measure

should be cut with a second notch, by which to measure the distance from the fold of one tuck to the fold of the other. For example, if tucks are to be one-quarter of an inch deep and one-quarter of an inch apart the first notch is made in the cardboard by slashing it straight across, one-quarter of an inch deep. One-eighth of an inch below this slash make a diagonal incision to meet it. In this way you get a notch with one straight and one bias edge. The straight edge of the notch is cut the distance from the top of the cardboard that the tucks are to be when finished. One inch from the top slash the cardboard and make another notch. These measurements must of course be varied with the width and spacing of the tucks.

Such a measure will simplify the marking. The tucks are then either basted in position and stitched, or sewed by hand with a running stitch. (See Figure 3.)

FACINGS

These are of two characters, those that are fitted and those made from a bias of goods. They are applied by placing one edge of the facing to the edge of the material so as to bring the seam on the right side. The other edge of the facing is turned in one-quarter of an inch and basted down. The facing is then turned up on the goods and a basting thread run along the turned edge to keep it in position. The opposite edge is then basted to the goods and finished by hemming or by machine stitching placed one-eighth of an inch from the edge. (See Figure 4.)

GATHERING AND SHIRRING

A gathering stitch is an uneven running stitch, which is taken in the same way as an uneven basting stitch, but is much smaller. The tinier the stitch the prettier will be the gathers. A double thread should not be used

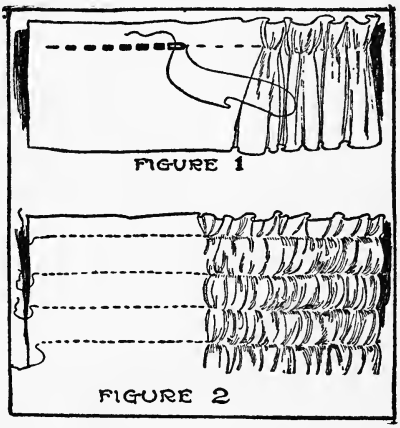


FIGURE 1

FIGURE 2

except in very heavy goods, where strength is required. It is better to run the needle through the material several times so as to get several stitches on it before removing it from the goods.

When finished it will add much to the good appearance of the work if the gathers are stroked. To do this, remove the needle and draw the gathers up tightly, place a pin in the goods at the last stitch and wind the thread around it several times so as to hold them in place. Take the work between the thumb and finger of the left hand and with a coarse needle stroke each gather both above and below the thread. Care must be

taken not to tear or scratch the material. (See Figure 1.)

Shirring is made by taking several rows of gathers. (See Figure 2.) A corded effect may be obtained by folding the material along the line where the gathering is to be made and running the gathered thread close to the edge.

BUTTONS

When sewing on buttons, except on very fine material, always use a double thread, knotted at the end. Insert the needle so that the knot will come on the right side, directly under the button. Bring it up through a hole in the button, and down through an opposite hole to

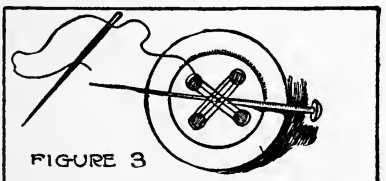


FIGURE 3

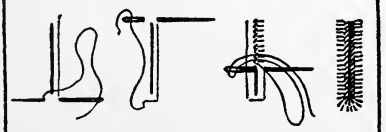


FIGURE 4

the wrong side of the garment, first placing a pin over the bottom and between the holes, so that the thread passes over it. Do not remove the pin until the necessary stitches to fasten the button have been taken.

If the button has four holes, turn and sew through the other two holes before removing the pin. When the pin is taken out draw the button away from the goods so as to form a shank; place the needle so it comes out under the button and wind the thread around the shank five times. Then pass the needle to the wrong side of the goods and fasten off by taking three over and over stitches. (See Figure 3.)

BUTTONHOLES

It is difficult to tell a person how to make a buttonhole without actually showing them, but if these directions are followed, with a little practice success will come.

A buttonhole must always be cut straight with the thread of the cloth. The simplest and most effective way to proceed is to bar the edges with the thread or twist to be used for the working. Put the needle in from the wrong side at the lower right hand side of the incision and at the far edge from the fold of the material. (See Figure 4-A.) Carry the thread to the opposite end and take two stitches. Then take the thread back on the opposite side—see Figure 4-B—so that you start to work the buttonhole close to the corner of the starting point.

Insert the needle—see Figure 4-C—and while in this position, pointing toward you, bring the double thread around to the left, under the needle. Draw the needle through the loop formed until the thread is quite firm, but not tight, and let the pearl formed by the thread come exactly on the edge of the goods.

Repeat this stitch until the edge is worked, inserting the needle each time a thread or two from the last stitch taken. At the end work the stitches into a curve and then finish the opposite side of the opening the same as the first. (See Figure 4-D.) A bar is used to finish the end, which is made by putting the needle through to the wrong side and making several buttonhole stitches on the bar on the wrong side.

CHAPTER VIII

ALL ABOUT UNDERWEAR AND NEGLIGEES

UNDERCLOTHES

EVERY woman likes dainty, pretty lingerie, both for herself and her children. Lovely things may be made with only a small outlay of money if one is willing to give a little time to the making. It is not at all necessary to do the sewing by hand in order to have the garments attractive, for there is no part of the work, with the exception of the buttons and buttonholes, that cannot be done equally well on the machine with its numerous attachments. The time saved is well worth considering.

Materials for this class of work vary in price from twelve and a half cents a yard to fifty cents, but for every-day wear it is not wise to pay above twenty cents a yard, because in the higher priced goods the threads are almost too fine to withstand the wear and tear of ordinary laundering. Nainsook, cambric and longcloth are the weaves usually used for undergarments, and for trimmings Hamburg embroidery and torchon lace wear nicely. German Val is pretty, but almost always gives out and is in threads before the garment is half worn out.

Women who have contended with the work of incompetent laundresses find it wise to avoid as much as possible using lace and frills on underclothes. Very pretty

garments can be made and trimmed with tucks, and where edgings and ruffles are really necessary fine lawn cut across the grain of the goods, hemmed, tucked and gathered makes an excellent substitute for the more expensive and less durable edgings of lace. As a substitute for beading at the yoke of nightgowns and corset covers use a casing of lawn through which the tie ribbon or tape is run. The casing is cut on the bias about one and one-quarter inches wide. One edge is sewn to the material with an ordinary seam arranged to come on the right side of the goods. The other edge of the facing is turned down three-eighths of an inch and the goods folded over so as to conceal the raw edges of the seam. Along the turned edge of the casing is made a row of stitching through the material.

MAKING UNDERWEAR

When underwear is made no raw edges of material are left exposed. Every seam is a French or flat fell. The French fell is generally used for what may be termed the regular seams, which are those joining the different parts of garments or joining two pieces of embroidery, or joining embroidery to the material. When material is to be joined for the purpose of adding breadth to a width, which is often necessary in cutting drawers, petticoats or nightgowns, or in any other garment where the material is not quite as wide as the pattern calls for, the edges, if they have selvages, are joined with an overhand seam. When one or both of the edges are raw, a flat fell is used.

CORSET COVERS

In corset covers all seams are made with French fells, including the darts, if the model is fitted. The closing edges, whether back or front, are hemmed. The yoke and armholes are finished with an edging of lace or embroidery, joined to the corset cover by means of a strip of beading or insertion. At the waist line the garment can be finished either with a strip of beading faced upon the right side of the corset cover or with a peplum.

The latter method is preferable for stout figures, as the short skirt is fastened down under the petticoat and keeps the garment in place. Both ends and the lower edge of the peplum should be hemmed; the upper edge and the corset cover are joined by means of a French fell.

The French fell is used to join the edges of each leg portion of the drawers and also in closed drawers to join the two portions in the seam that runs from the front to the back. In open drawers this seam is not joined, but each leg is faced along this edge, on the wrong side, with a bias strip of the material about one and one-half inches wide.

Stitch the facing to the material with a three-eighths of an inch seam, commencing at the waist at the front, easing it at the curve of the joining seam in the leg and continuing up the back edge to the waist line. Finish the facing in the regular way.

The waist line of the drawers is then faced and the two legs joined at the front by overhanding the front edges together from the waist line down one and one-

half inches. Tapes arranged so that they can be brought to the front and tied, or buttons and buttonholes, hold the drawers in place.

When drawers are made with a yoke, the yoke portion should be cut double and the edges of both pieces turned down one-quarter of an inch at the top. To the lower edge of the inside of the yoke join the leg portion of the drawers, as directed on the pattern label, with a quarter of an inch seam arranged so that it will come between the two yoke portions. The edges of the yokes are then basted together all the way around and finished with a double row of stitching, placed one-eighth of an inch from the edge and one-eighth of an inch apart.

PETTICOATS AND NIGHTGOWNS

All seams in petticoats are made with a French fell. The seam at the centre back will be on the bias, and to prevent its sagging a piece of narrow tape should be sewed in with the first stitching from the lower edge of the vent to the bottom. To finish the vent in the easiest and most satisfactory way take a straight piece of the material lengthwise of the goods, and selvage edge if possible, about two and one-half inches wide and twice the length of the vent.

Start at the top of the left side of the skirt, so as to bring the seam on the right side, being careful not to stretch the edges. Then baste the strip to the edge of the gore from the top to the very bottom of the vent, and there ease the strip a little and continue the seam up the edge of the other gore.

Turn down the opposite edge of the strip one-quarter of an inch and baste it so that it conceals the raw edges of the seam, and so that the turned edge of the goods comes directly on a line with the seam. Then stitch it in place. On the overlapping edge of the petticoat this extension should be turned back at the top on the right side, but it is allowed to extend on the opposite side.

THE FINISHING

The top of the petticoat must be finished with a facing not over one-half inch wide when completed. If the petticoat is made with gathers at the back the facing may be used as a casing for the gathering tape. In a plain model, hooks and eyes or buttons and buttonholes are used to effect a closing.

Petticoats are generally finished at the lower edge with a dust ruffle of the material about three inches wide, which is sewn to the edge of the skirt. They are further elaborated with a deep flounce from twelve to fifteen inches wide, applied after the skirt is finished, and placed so that the lower edge of the flounce is exactly even with the lower edge of the ruffle on the skirt. At the top the raw edge is concealed under a tuck in the skirt, which is basted down and stitched close to the edge, or a strip of the material or braid can be placed over and stitched on both edges.

All seams of nightgowns are made with French fells. When the garment does not slip on over the head, hems finish the closing edges. The sleeves are placed according to the notches in the patterns, and the arm-hole

seams may be finished either with a French fell or with a binding.

TO PLACE THE SLEEVES

To place the sleeves for a fell finish, pin together the notches in the armhole and in the sleeves, so that the seams come on the right side of the garment, and, starting at the notch at the front, baste them together downward with an ordinary seam from that point to the notch at the back, and fasten the thread. From that point to the shoulder seam, and from there to the notch at the front, gather the fulness of the sleeve to fit the armhole. After properly distributing the gathers, finish basting the sleeve and armhole together. Stitch the sleeve in place, and then cut the raw edge close to the seam and turn the goods and make the fell.

When a yoke model is to be made the yoke should be cut double and the seams joined with a fell. The top of the skirt portion of the garment is slipped between the two yoke pieces, and the edge finished with a row of stitching.

THE MAKING OF NEGLIGEES

Bath robes, dressing sacques, breakfast jackets, plain and fancy kimonos, all come under the head of negligees. They are all simple and easy to make, and if a becoming model is selected the garment is sure to be satisfactory when finished. Either light or heavy weight materials may be used for their development, and the goods may be as inexpensive or as costly and the trimming as plain or elaborate as the taste of the wearer dictates.

In these garments, with the exception of the bath robes, which are always plain, one's fancy may run riot without the least fear of criticism, for these dainty creations are lovely when some striking and individual feature is evident. One woman, who always has a number of pretty negligees which if bought ready made would cost fabulous prices, confides that every inch of material in each of the gowns is bought at a bargain sale. Odds and ends of silk, which if purchased by the yard would cost three or four times what she paid for them, were picked up at ridiculously low prices from remnant tables. In these short ends there is hardly enough for a waist or a dress, but sufficient, when combined with lace and ribbon, to make a perfectly charming negligee.

AN INEXPENSIVE GARMENT

However, it is the inexpensive and more practical negligee in which most women are interested, and for these, too, bargains may be had. If one can get a short length of fine lawn or gingham at the same price that an inferior piece would cost if bought by the yard why not take advantage of the opportunity?

The special weaves of goods in either cotton or silk, with lovely colorings, specially intended for these garments, well deserve mentioning. These materials are comparatively inexpensive and launder beautifully. There is also silk mull, China silk and pongee, all of which make delightfully light, comfortable and durable negligees.

A FRENCH FELL

When making negligees the seams, whether of silk, cotton or woollen goods, are all made with the French fell, except when using very heavy materials such as are employed for bath robes. The seams of such goods are finished with a flat fell or they are pressed open and the edge bound with a narrow strip of sheer lawn or silk galoon.

Banding is a very popular finish for the neck, front and sleeves of kimonos, and is usually cut from a contrasting material. It is applied as a facing. Sleeves are completed before they are sewed in and the armholes are finished in the same way as those of a nightgown. When yoke models are selected the lower portions and yoke are joined in the same way as they are in children's clothes.

Feather stitching and French knots are much used as a finish on all garments of this character, and add so much to the good appearance of the gown that it is well worth the extra time spent in doing this work. On the plainer garments intended for utility this hand work is usually arranged to outline the facing or banding, but on more elaborate creations it edges tucks, lace insertion and motifs.

CHAPTER IX

MAKING A BUST FORM

FOR the woman who makes her own clothes a bust form is indispensable. Without this adjunct one must try a gown on repeatedly, and even then it is not always easy to see whether the desired result has been attained. In fact it is almost impossible to fit oneself satisfactorily without a form. These are not expensive even when made according to special measurements. If, however, one prefers to save the extra cost of a specially made dummy, a form of papier-mache in staple measurements can be purchased at any department store. It should be ordered one or two sizes smaller, so that it can be padded to fit.

To do this select an ordinary lining pattern closing at the front and cut the parts from unbleached muslin, cotton, duck or heavy linen. Be sure to observe the small perforations that show how the pattern is to lie on the grain of the goods.

TO FIT THE LINING

After transferring all perforations, notches, &c., join the seams according to the directions on the label. Some patterns provide for a hem at the front and others require a facing. After the finish is made, try the waist

on and pin the fronts in position, commencing at the top, and fit the waist carefully. To do this will require some little time and trouble unless one can have assistance, but once a perfect fit is obtained hours of unnecessary labor will be saved.

Most figures deviate from the standard measurements to an extent that the lining will need a certain amount of adjustment, but if decided alterations are necessary the pattern should first be altered as directed in a previous article.

To fit the lining draw the goods well up on the shoulders, but not enough to pull it up from the waist line, and take the material up or let it out at the under arm and back seams. The darts may also require taking up or letting out, but under no circumstances must their position be changed; that is, they must not be moved, back or front.

Baste the alterations and then stitch the seams carefully. Again try the waist on and see that it is entirely satisfactory. Place a tape around the waist at the normal waist line, and with a thread mark where the lower edge of the tape comes on the lining.

COVERING THE FORM

Press open the seams of the fitted lining and from the marking at the waist line up, bone them as if for a regular lining. It is not necessary to finish the edges, but fold the front edges over at the centre and stitch one-eighth of an inch back from the edges. Around the armholes baste a piece of tape to prevent the goods

stretching. At the neck attach a shaped standing collar of canvas cut double.

The lining is now ready to be placed on the form. It must be drawn well up at the neck and pinned together for two or three inches below the collar line, and the same distance from the bottom up. With cotton wadding pad between the form and lining wherever needed until it fits as it will when worn. Care must be taken to keep it smooth and even. As the padding progresses pin and sew the edges of the front together with an overhand stitch, using heavy linen thread. The figure must be padded until it is firm enough not to dent in handling, and special care must be taken around the shoulders, neck and armholes.

If this work is properly done one will be more than repaid for the time spent in doing it by the great amount of work saved in the future.

A sleeve is not used with these forms, but it is a great convenience to have a form on which this part of the waist can be draped. It can be made by stitching a two piece lining pattern according to the directions on the pattern label and padding it with cotton wadding. To finish it, an oval piece of the material is sewed at the opening of top and bottom of the sleeve.

CHAPTER X

THE WAIST

THE field covered by shirtwaists and blouses is very large; in fact, waists of every description, with the exception of a fitted basque, come under the head of one or the other of these styles. The severe tailored shirt waist of linen or other tub goods is modeled after a man's shirt, and when it is elaborated, added to, and finally developed in chiffon, net or lace, it is called a blouse, though the general lines are not changed. While a certain amount of care and exactness is required in making these waists, there is really very little work on them unless elaborate trimming is planned.

BASTING THE SEAMS

The patterns are bought by the bust measure, and as a rule very little fitting is required. After the goods is cut out and all preparations, notches, etc., carefully marked, the tucks and plaits provided for must be basted according to the directions on the pattern label, then stitched and pressed before the various pieces of the garment are joined.

Except in very heavy materials the seams are basted so they come on the right side. At this stage the waist

is tried on and pinned in position at the back or front, wherever the waist is to close.

The neck is first to be considered. One must be careful when making any adjustment necessary.

If the waist is to be worn with a stock or laundered linen collar, the goods must not be cut away too much, but rather must fit snugly to the base of the neck without being tight or high.

FITTING THE NECK

If it is too large at this point it may be necessary to take up the shoulder seams in order to bring the goods closer to the neck. Whether they are taken up an equal distance straight across, or slanted from the neck to the armholes, will depend upon the set of the garment. It will be well first to try taking up the seam all the way across, but if the armhole pulls, or the waist is drawn out of place, then the seam must be slanted. When this change is made the material may be a little high at the centre, front or back of the neck, and, if so, it must be rounded out to fit.

FINISHING A SHIRTWAIST OR BLOUSE

After the neck of a blouse is fitted the armholes must be looked after. The required changes are made by taking up or letting out, as the case may be, the under arm seams. The openings must be large enough to assure perfect comfort, but the goods must sit close to the body, in order to have the waist look well when finished.

If the adjusting of the under arm seams does not give the desired result, move the arm backward and forward and the goods will crease and mark itself, showing the line where it should be cut away. With a pair of shears slope the armhole out, a little at a time, being careful to retain a pretty curve.

SEAMS OF HEAVY MATERIAL

When a satisfactory fit is obtained the seams must be basted according to the pinning, and then stitched. In tub or light weight woollen goods they are finished with a fell, but if the material is heavy, and the turning of the seams will make a thick, ugly roll, then the seam should be pressed open and the edges should be overcast.

Another way of finishing seams of heavy material is to lay them flat, turning both edges of the under arm seams, and those of the shoulder seams, toward the front of the waist and making a welt by placing a row of stitching three-eighths of an inch back from the seam through both the waist and turned edges.

COLLAR AND COLLAR BAND

After the seams of the waist or blouse are completed it is ready for the collar or collar band, as the case may be. Both are cut from a double piece of the goods, and must fit exactly the neck of the waist. To get the length accurately, find the centre of the base of the collar piece and also the centre front or back of the waist, then place the two together and measure, allow-

ing sufficient at each end of the collar for a three-eighths inch seam. The collar pieces or bands are then stitched together, except at the lower edge, after which they are turned right side out. One side of the unfinished edge of the collar is pinned to the neck of the waist, basted and seamed; the other edge is turned down three-eighths of an inch and basted so as to bring the seam just made between the two pieces of the collar, completely hiding the raw edges. A row of stitching, placed one-eighth of an inch from the edge all the way around the collar or band, finishes the upper edge and ends, and holds the lower edge in position.

SLEEVES FOR WAISTS AND BLOUSES

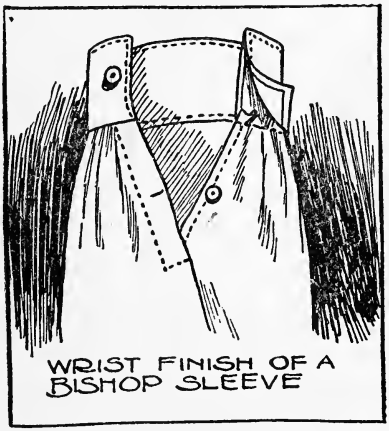
There is no part of a waist that is affected so by the changes in fashion as the sleeves, but no matter what the change of line may be the difference is always the outcome of one of two styles, namely the bishop sleeve and the coat sleeves.

The coat sleeve is cut so that it gradually becomes smaller from the shoulder to the wrist, and whether finished with a cuff or a plain hem it is without gathers, except possibly at the top, where the sleeve is joined to the waist.

The bishop sleeve is full at the top and gathered in to a cuff or band at the wrist.

When making sleeves the long seams of either style are finished to correspond with the seams of the waist. If a cuff is used on a coat sleeve it can be made a part of the sleeve, or it can be made separate, joined by a

seam and turned up on the sleeve. When the cuff is made in one with the sleeve it must be placed and stitched flat to the sleeve at the upper edge of the cuff before the outside seam is joined. The lower edge is then



WRIST FINISH OF A BISHOP SLEEVE

turned up and faced with a bias strip of soft silk hemmed down by hand.

If the sleeve has a turnback cuff the cuff must be made double and completely finished before it is joined to the lower edge of the sleeve. This is done either with a French fell or in the way the collar is joined to the neck of the waist.

FINISHING THE CUFFS

Sleeves of the bishop style generally have the cuffs left open at the outside edge in order that they may be buttoned over, close to the arm, which makes them ap-

pear neat and trim. In order to simplify the ironing and to let the upper edge of the cuff lap with ease it is necessary to have an opening in the material above the cuff that extends up for a couple of inches.

The quickest and simplest way to make a sleeve of this character is to sew the long seam in the upper portion and then hem the edges of the opening cut in the outside of the sleeve. The cuff is made double and is joined to the upper portion of the sleeve in the same way that the collar is joined to the waist. Any fulness in the upper portion must be gathered so that it is confined between the notches in the cuff, provided for by the pattern. The cuff is finished with a row of stitching placed three-eighths of an inch from the edge all around.

PLACING SLEEVES

When the sleeves of a blouse are completed it is not difficult to place them in the waist if one understands how to go about the work. As a rule, when arranged according to the notches the sleeves will set correctly, but if changes have been made when fitting the waist sometimes it throws the sleeves too far back or front.

To ascertain whether they can be correctly placed without making any change gather the fulness at the top of the sleeves and baste the sleeves in the blouse. Try the waist on and if the set is not entirely satisfactory rip the sleeves out and place them so that the inside seam comes on a line with the thumb when the arm is stretched at full length.

So arranged, you may feel assured that the sleeves are in the proper position.

FINISHING THE ARMHOLE

The armhole seams can be finished either with a French fell or with an ordinary seam bound with a narrow bias strip of soft silk or lawn. To make this finish in the quicker way one edge of the binding strip should be basted and sewed in with the seam. The opposite edge is turned down folded over the seam, so that it conceals the raw edges and is either hemmed down by hand or stitched.

THE WAIST BAND

When the blouse is completed with the exception of the waist finish it should be put on and carefully adjusted at the neck and closing, and the material arranged so that it hangs straight from the shoulder down.

While in this position take a piece of narrow tape, pin it tight around the waist and if necessary rearrange the material in order to have the grain of the goods perfectly straight from the shoulder down.

In this position pin the tape to the material so that the fulness will be kept in the proper place. When the waist is removed baste the tape to the waist along both edges and stitch it flat along the lines of basting. To do this satisfactorily it may be necessary to gather the material between the pins before the edges of the tape are basted.

THE PEPLUM

There are two ways of finishing blouses below the waist line. The peplum finish is by far the nicer, and a waist intended for a stout figure should always be arranged in that way.

Many patterns provide this piece. If, however, it is not included one can easily be made by cutting from the double of the goods a semi-circular piece half the length

of the waist measure and about three and one-half inches wide, the ends and lower edge of which are finished with a narrow hem. The goods of the waist is cut away below the tape, the upper edge of the peplum turned down one-quarter of an inch and basted flat and stitched

along the lower edge of the tape on the wrong side of the waist.

If one does not care to give the time to making a peplum the waist can be finished by simply hemming the edge of the material that extends below the tape. If the material is very heavy it is preferable to pink the edge, as a hem is apt to show when the skirt is over it.

CHAPTER XI

FITTED WAISTS

FITTED and boned waists are preferred by some women. To make and fit a waist of this order is considerably more difficult and requires more time than the making of a blouse. However, there is no reason why the work cannot be satisfactorily done at home, if one is willing to give attention to the details.

For such a waist a lining is necessary, and it should be of some lightweight, firm material, such as percale or silk, which will cling to the figure and set nicely, not stretching, however. If the bodice is to be draped the lining is made separate, and all the seams are bound, pressed open and boned before the outside goods is caught to it. If the waist is not draped or is only partly draped, the pieces of the plain fitted portion and the lining are basted together and seamed at the same time.

BASTE THE TWO TOGETHER

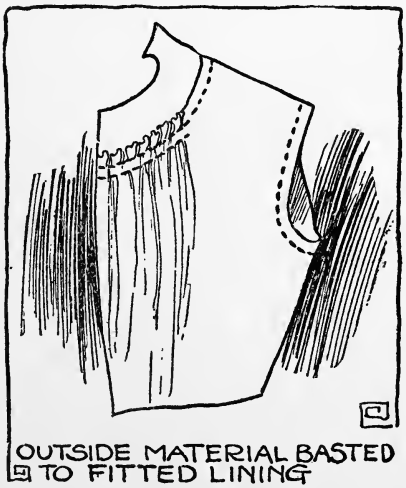
After all parts of the garment are cut out and accurately marked, if the style of the waist permits, baste the lining and outer material together with long stitches and then join the seams according to the notches. If the whole waist is draped, then baste only the lining pieces together and seam them. The under arm and

shoulder seams should be basted so that they come on the right side, as this arrangement simplifies the fitting.

When the waist is put on for a fitting draw it together and pin the two raw edges together as if for a seam. Without raising or dropping the waist line, as is indicated by the pattern, draw the material up well at the shoulders so that it is snug and does not wrinkle either back or front. In the same way, fit the material across the bust and back, by adjusting the under arm seams.

MAKING ALTERATIONS

Pin the alterations carefully, and if the neck or armholes are not perfectly comfortable they may be made



larger by sloping away the goods slightly, but the greatest care must be taken not to gouge into the cloth and

spoil the shape of the garment. When the armhole is tight, if the arm is moved backward and forward several times it will crease the goods, and the line marked may be followed for cutting.

At the front and back of the waist the material must be shaped to fit close to the base of the neck so that when the collar is joined it will be snug and not pull away from the neck. In order to assure accuracy the alterations talked of must be made in the one side only and the opposite side cut the same.

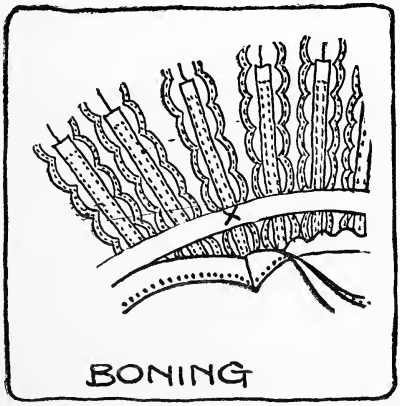
BONING

When a waist is satisfactorily fitted the seams must be stitched, with the exception of the shoulder and under arm seams. The latter must be left open in order to seam with the one stitching the lining and outside material. If only the front of the waist is draped the under arm seams should also be left without stitching.

In order to have the seams of a waist shaped to the figure, and to prevent wrinkling, notch them at the waist line and also two or three places above that point. Bind the seams neatly with taffeta seam binding, or overcast them with silk. If a hem is not provided for on the closing edges of the waist it will be necessary to have a facing. For the purpose shape two pieces of the lining material to correspond with the front edges of the waist. Make each piece two inches wide and apply these facings in the regular way. The seams are then pressed open.

MEDIUM WEIGHT BEST

For boning the seams there is nothing better than whalebone. A medium weight is preferable, as it works to better advantage, and if it is soaked in warm water a needle can easily be passed through it. This is bought by the yard, cut the desired length and the ends rounded. The bones should run to about five inches above the waist line, and this point must be marked on each seam.



Procure a piece of bone casing and cut from it strips of sufficient length to cover the whalebones, allowing a full inch extra for doubling over at each end. Run the bones in the casings and double over the upper end.

THE COVERED BONE

Place the end of the covered bone at the marking on the seam. Do not sew them fast at that point, but begin three-quarters of an inch down and hem each edge

of the casing to the seam. The bones must end about one-half inch above the raw edge of the bodice, at the waist line, and here they are finished and held in place by turning up the casing.

A belt of webbing is cut to fit the figure, finished with a hook and eye, and stitched at the centre to the centre back or front seam of the bodice, according to the closing. The lower edge of the belt is placed one-half inch above the waist line and sewed firmly in place by a series of catch stitches, caught to the inside of the seam and extending across the width of the belt.

DRAPING A WAIST

When the seams of the lining are boned, the waist is ready to have the outside draped, and here the bust form can be used to advantage. The outside material is cut by the pattern and placed according to corresponding perforations and notches, full directions for which are given on each pattern label. The seams of the lining, in which the outside material is to be stitched, have the bastings cut and are pulled apart.

The outside material is then adjusted in this way:— After the piece for the back of the waist has been arranged according to the directions on the pattern label, it is pinned to the lining straight down the centre back. It is then pinned across the shoulders toward the side, at the armholes and at the shoulder seams, also down the under arm seams. The goods must be pulled until it is tight, but not stretched, and the pins must be placed close enough so that it will be kept firm.

THE FRONT PART

The front is then draped in a similar way, first placing the corresponding notches or perforations, as the case may be, together at the neck and shoulder seams. If the goods is of a very elastic nature and is cut on the bias, it may be necessary when draping it to disregard the notches at the under arm seams and at the waist line. In this case the goods should be drawn a little more tightly than would be necessary with material of a firmer texture.

When the drapery is arranged, the front pieces must be pinned carefully around the armholes and all unnecessary fulness smoothed away from under the arms, so that it gives a pretty close fit. Any extra material is allowed to go in the under arm seam and is afterward cut away. Both sides of the waist must be draped so that they are exactly alike before the shoulder and under arm seams are rebasted.

The waist is then tried on, and if the set is satisfactory, the unfinished seams are stitched, bound and pressed open. The under arm seams are boned to correspond with the other seams of the waist.

FINISHING A BASQUE

There are two ways of finishing a basque at the waist line. The simpler is to baste the lining and material together and stitch a bias silk facing strip one and one-half inches wide to the right side, holding it in place with a row of stitching placed three-eighths of an inch from the edge. Baste the facing up on the wrong

side of the basque, and, after turning in the raw edge, catch-stitch it to the lining.

Waists that are to be worn without a belt are pretty finished with a cord. To make this finish in one with the facing, cut a strip of the goods two inches wide. One-half inch from the edge turn the strip and baste in a medium sized cable cord. Turn the lower edge of the waist up and baste it in position. Lay the corded edge of the casing with the turned edge toward the wrong side of the waist and allow the corded edge to extend beyond the edge of the waist.

In this position it is sewed by hand to the turned edge of the waist with an ordinary back stitch, run just above the cording. The upper edge of the facing can be turned and catch-stitched down, or it may be pinked and held in place with a running stitch. A thorough pressing on the wrong side will flatten the edge and greatly improve the appearance of the waist.

SLEEVES

Sleeves are always important, because they make or mar a waist, and as there are two that must be exactly alike the greatest precaution must be taken to see that every detail is accurately carried out on both.

Before cutting the goods read over the directions on the pattern label and then make any alterations necessary in the pattern, as instructed in the chapter on "Adjusting Sleeve Patterns." The lining and goods may then be cut and basted for a fitting. Much depends upon correct basting, and a very bad setting sleeve may

result from carelessness. Therefore observe every notch and perforation.

A DRAPED SLEEVE

There are so many different styles of sleeves used in waists that it would be impossible to give minute directions for proceeding with the work; therefore, one must study the directions that come with each sleeve, but a few general suggestions will be of assistance.

If the sleeve is to be draped, the lining and outside are seamed separately, but in a close fitted model the material and lining are basted together and both materials caught in the stitching of the inner sleeve. When a fancy sleeve is being made the lining must be basted and fitted first and the material should be draped to the lining while it is on the arm. In placing the outside material pin the corresponding notches to those in the lining and gather any fulness at the top to fit before tacking the goods to the lining for draping.

The sleeve comfortably fitted and draped, it must be finished at the wrist. An interlining of crinoline, one or two inches deep, should be placed at the bottom of each sleeve. The strip should be cut on the straight of the goods, and fitted in the sleeve, so that it does not draw or wrinkle while the sleeve is on the arm right side out. It is first pinned, and then basted in position, after which the sleeve is turned wrong side out and the edge turned up three-eighths of an inch, catch-stitched in place and pressed. The wrist is faced with a bias strip of silk, sufficiently wide to cover the crinoline and to hem down on the turned edge of the sleeve.

The sleeve is turned right side out, and any extra trimming required must be arranged before the sleeve is joined to the waist.

ABOUT THE COLLAR

Now a word about collars. No matter where the closing of the waist may be, the collar of a fitted basque is usually hooked at the back. If the dress material is used for the purpose it should be interlined with soft tailor's canvas that has been previously shrunk. If the waist is closed at the back the adjusting of the collar is a very easy matter, for it is simply stitched all around to the waist, but on a waist that does not close at the back, the collar is stitched to the neck on the right side from the centre back to the edge of the front or side closing, and the edge of the neck from that point to the back is faced with a narrow bias strip of the lining. To the left end of the collar sew three hooks on the inner side, and two hooks at equal distances apart on the left side of the lower edge.

The facing of the collar should be cut from silk, and shaped to fit, allowing sufficient material for a three-eighths of an inch turn on each edge. After the edges are basted down pin the lining in position on the inside of the collar, and hem it to the edges of the collar and to the neck of the right side of the waist where the collar is joined.

On the right end of the collar work three buttonholed loops for the hooks, and two on the left side of the waist at the neck to catch the hooks in to prevent the collar slipping up.

CHAPTER XII

THE SKIRT PROPER

WITH the demand of fashion, from time to time, the style and cut of skirts vary, but at all times and in all models the principles of making are the same. However, one should not ignore special directions that are given on the pattern labels of the various models.

The making of skirts is divided into five parts, as follows:—First, the top or waist finish, which consists of a belt or binding; second, the finish at the lower edge, which consists of a hem or a facing, and the addition of a binding or braid; third, the placket; fourth, the plaits, either of the side or box plaited order; fifth, the seams. Of these there are three kinds:—First, the regular seam, with the edges finished and pressed open; second, the welt seam, which is given a single or double stitching as a finish; third, the strapped seam.

No matter what material may be selected for a skirt, it is made in the regular way. After the goods is cut out, having, of course, observed all the directions on the pattern label, if it is a gored model the pieces are basted together, with the exception of those where the placket opening is to be arranged. If there is an inverted plait at the back this is basted in position according to the markings and the skirt is tried on right

side out. The garment must not be turned, because with the great majority of people one hip is a little larger than the other, and in order to have the skirt hang properly it must be fitted as it is to be worn.

MAKING ALTERATIONS

The seams must be evenly basted in order to have the work satisfactory when finished, and when changes are necessary the goods is taken up or let out at the seams. When the changes are considerable a slight alteration should be made at each seam in preference to making the change at any one point, as when the pattern is drafted it is so planned that each gore is in relative proportion with that preceding and following it. If care is not taken to preserve these proportions the lines of the skirt are spoiled and the result consequently disastrous.

The alterations must be turned so as to bring them on the wrong side, and any changes that are made should be basted, after which the skirt is again tried on. If entirely satisfactory, stitch the seams along the lines of the bastings.

When the seams are to be finished in the regular way the edges are bound with a silk galoon that comes for the purpose and are pressed open by laying a damp cloth on the wrong side and ironing until perfectly dry.

FINISHING SKIRT SEAMS

In sheer wash materials regular seams are not opened, but the raw edges overcast together and turned toward the back of the skirt and pressed.

If a strap finish is employed the seam is pressed open and over the right side is basted a straight piece of the goods, about one inch wide when turned with the raw edges folded under and basted, so that they meet each other. The strap is stitched on each side, one-eighth of an inch from the edge. This is also pressed from the wrong side in the same way as the plain seam.

The welted seam is used on all materials, but is specially desirable for sheer silk and woollen weaves such as voile, challis and veiling. This finish is made by taking a regular seam and turning it when finished, without opening, toward the back or front of the skirt and then making a row of stitching on the right side of the skirt, through the turned seam, a given distance from the seamed edge. If a broad welt is desired, the seam must be taken wider and the extra width needed must be allowed for when cutting the gores. This seam, like all others, is pressed on the wrong side.

THE PLACKET

The placket on the majority of materials can be arranged as described for the drop skirt. This arrangement is most satisfactory, as the finishing strip that forms the facing and extensions is in one instead of being pieced at the bottom, thus making it impossible for the skirt to rip or tear.

In very heavy cloth, serge or cheviot, this mode of finish may prove a little clumsy and therefore not desirable. In this case, two pieces of material are used, each two inches wide and one inch longer than the

placket opening. They must be on the straight of the goods long ways, and a selvage is preferable. The raw edge of each piece is sewed to the edge of the placket opening so that the seam comes on the wrong side. On the right side of the skirt the applied piece is faced back on the wrong side of the goods and the raw edge catch-stitched flat, care being taken not to let the stitches show through on the right side. The strip on the left side is allowed to extend and the raw edge is finished by cutting tiny triangular pieces from the goods.

The placket is then folded over so that the faced edge meets the stitched edge of the extension and the seam below the placket is basted and stitched. This seam is almost always finished in the regular way. When the placket is at the centre back the seam is always on the bias and therefore must, in order to prevent its stretching and thus allowing the skirt to sag, have a tape basted and stitched in with the seam. The tape must be kept straight and not allowed to sag or be pulled. The skirt is turned on the wrong side, and with the placket closed, the lower edges of the extension and facing pieces are overcast together.

BELTING A SKIRT

If a belt is to be used as the waist finish for the skirt, nothing is nicer for the purpose than a piece of heavy silk ribbon about one and one-half inches wide. Grosgrain is preferable to other weaves. It is applied by basting the ribbon along the right side

of the top of the skirt, so that the lower edge of the ribbon comes one-quarter of an inch below the edge of the material. The ribbon is then doubled over so that it completely hides the raw edge at the top of the skirt, and is basted in this position. A single row of stitching holds the belt in place. When a belt of the material is preferred a lengthwise strip of the goods must be used. The piece should be about two inches wide, and one edge is joined to the waist line of the skirt with an ordinary seam. The opposite edge of the strip is turned down one-quarter of an inch and the goods folded over so that it conceals the raw edges of the seam. The edge of the belt should be hemmed by hand to the wrong side of the skirt, and a row of stitching made to finish the ends and top of the belt.

For very stout figures a facing is preferable as a waist finish for a skirt, and it is applied in the same way as on the drop skirt.

FINISHING THE BOTTOM OF SKIRTS

The lower edge of a skirt is generally finished with a hem, unless the skirt is cut with considerable flare, which latter prohibits a hem because it would be necessary to pleat in so much material at the top of the hem that it would not set nicely. On such skirts a fitted facing is used.

To arrive at the correct length of a skirt, slip it on and turn it up even all around. If possible it is well to have some one assist with the work. Mark all around with pins or tailor's chalk the line where it

touches the floor. After the skirt is taken off it can be shortened and made any length desired by marking the distance above the line.

The goods should be turned on the marking that indicates the desired length, so that the hem will come on the wrong side of the skirt, and a basting run along the turned edge in order to keep it in place.

To complete the hem, notch the edge of a piece of cardboard one-quarter of an inch deeper than the hem is to be when finished. This is used as a measure and will allow one-quarter of an inch for a turn in at the top of the hem. With the end of this measure placed at the turned edge of the skirt, go all around the lower edge and mark the turned hem the distance indicated by the notch. Along this line cut the goods off evenly and then baste down the one-quarter of an inch turn which is allowed.

TO BASTE

Lay the skirt flat on the floor or table, or slip it over an ironing board, and proceed to pin and baste the upper edge of the hem in position. The seams should lie directly on top of each other, and where any fulness comes between them it is disposed of by making several small plaits.

To finish the hem, stitch it on the right side as close to the edge as possible. If the basting is carefully made so as to bring the thread in the right position, it will be of great assistance as a guide when stitching.

A thorough pressing is absolutely necessary in order

to make the lower edge set properly, and it is done in the regular way, by placing a damp cloth on the wrong side and ironing it until perfectly dry. The ironing board or table used for the work must be well padded or the goods will become shiny.

When the lower edge of a skirt is to be faced, the length of the skirt is ascertained as for a hem, and the goods cut off one-quarter of an inch below the line, showing the length desired. This allows for seaming the facing to the edge. The facing is then cut to fit exactly the lower edge and any width desired; the lower edge of the pattern can be used as a guide for sloping the facing.

Be sure to allow for seams at each side of the various gores, in order that the pieces can be joined. After they are sewed together and the seams pressed open, the full edge of the facing is stitched to the right side of the lower edge of the skirt. The facing strip is turned up on the wrong side of the skirt and conceals the seam.

PINK THE UPPER EDGE

As the materials on which this finish is employed are liable to be heavy, it will be better to pink the upper edge of the facing instead of turning it in. It is held in place by a row of stitching made one-quarter of an inch from the top. Properly arranged, a facing of this kind will have the appearance of a hem.

Every skirt, except those of tub materials, should have the lower edge protected by a braid that can be bought specially for the purpose. It must be arranged

so that it extends beyond the goods at least one-eighth of an inch.

PLAITED OR TUCKED SKIRT MODELS

Skirts that show plaits or tucks which run lengthwise, must have all perforations in the pattern that indicate folds, etc., accurately marked on the goods. These plaits or tucks must be basted firmly in position before the skirt is tried on. If the work is done according to the directions on the pattern label there can be no mistake, and one will be surprised to find that such models require very little more time to develop than a plain gored skirt.

Tucks that run around the bottom of the skirt are sometimes very troublesome to arrange. An excellent substitute for this form of trimming is bias strips of the material, cut a little more than twice the width they are to be when finished. The strips are doubled so that one edge comes one-quarter of an inch below the other, and the extending edge is turned down over the other edge and basted.

This strip, which is called a "fold tuck," is basted in position on the skirt and stitched close to the upper edge. Such tucks are practical for tub frocks, as well as for those of silk and woollen materials.

CHAPTER XIII

DROP SKIRTS

WE term a skirt unlined when the goods and lining are not joined at the waist and lower edge. The separate drop skirt is considered hygienic because it reduces the weight of clothes necessary, as it combines a lining and petticoat. This style of dressing has many advantages, both from a hygienic and economical point of view. It is no longer considered healthful to weight oneself down with unnecessary garments. The economical advantage of the drop skirt is that if made entirely separate from the skirt, with separate placket closing and waist band, and if black or a neutral color is selected, one drop skirt may be made to do service for several gowns, unless the outer material is transparent and requires a special color as a lining.

THE DROP SKIRT

When the drop skirt is made without a dust ruffle, the flounce is joined with an ordinary seam on the right side to the lower edge of the gored portion, and is finished with a narrow facing of the goods. One edge of this facing is sewed in with the seam that joins the skirt and flounce, and the opposite edge is turned

in and over the raw edges of the seam. In this position it is stitched to the skirt along the upper edge. The flounce on a dress skirt of tub material is applied in the same way.

If the drop skirt or petticoat is made with a dust ruffle, which is thought by some dressmakers to prolong the life of a garment, the gored portion is cut within two inches of the full length required for the skirt, and a two inch bias ruffle of the goods is joined to the edge and finished in the same way as the flounce just described.

When the skirt is made with a dust ruffle, the outer flounce must be laid on the skirt and the raw edge at the top covered with a braid or bias band of the goods, basted flat and stitched on both edges.

A skirt of this character often has a silk flounce mounted on a gored portion of less expensive material. It will have, when worn, the appearance of a silk skirt and will be much less expensive than if the whole garment were of silk.

FINISHING MATERIALS FOR DROP SKIRTS

For drop skirts, soft silks are usually employed, but there are many substitutes that may be used when cost must be considered. These skirts usually have a plaited flounce at the lower edge, to be made any depth desired.

The drop skirt is cut from an ordinary five or seven gored petticoat pattern, and the length of plaiting to be used at the bottom must be determined before cutting

the gores, as the longer the flounce the shorter will be the gores. The length of the flounce must be taken after the lower edge is hemmed, allowing three-eighths of an inch at the top for seaming it to the upper portion. The gores are stitched, the placket finished and the inverted plaits at the back adjusted and stitched before the waist is finished.

FINISHING THE PLACKET

To make the placket finish, take a straight piece of the material two inches wide and twice the length of the opening. Starting at the top of the right side and continuing up the left side, sew the piece to the edge of both gores, with an ordinary seam arranged to come on the right side. Crease the opposite edge of the facing and then fold the strip over the raw edges of the seam so that the creased edge of the goods comes on a line with the stitching of the seam. Baste it in this position and make a second row of stitching to hold it in place one-eighth of an inch from the edge.

Try the skirt on, and if it has an inverted plait at the back arrange it so it comes together at the centre. Stitch the plait in this position, one-half inch from the edge on either side, for the full length of the placket.

WAIST FINISH

To finish the waist of a drop skirt, cut a bias binding of the goods one inch wide and the length required. Stitch the binding to the skirt on the right side, beginning at the right side of the back, first having turned

under the placket strip. On the left side the strip is allowed to extend and the right side is hooked over on it. The opposite edge of the bias facing is turned down one-quarter of an inch and the facing basted down on the wrong side of the petticoat. It will be more satisfactory if the binding is hemmed down by hand instead of stitched on by machine.

CHAPTER XIV

MAKING COATS AND JACKETS

THAT it is more difficult to make a coat or jacket than it is to do ordinary sewing cannot be denied, and unless one is careful, neat and willing to spend a little time in doing the work it is useless to think that you will be satisfied with the results. However, perfectly wonderful tailored work has been turned out by amateurs who had no knowledge of the art beyond that of ordinary sewing. These women followed accurately the advice given them on the subject.

First, the cloth must be prepared, directions for which have been given in a previous article.

Second, the nap and grain of the goods must be observed when placing the pattern, directions for which have also been given.

Third, the cutting of the goods must be accurate, and all perforations, notches, etc., plainly marked, so that they will not be lost sight of.

While elaborate semi-tailored models may appear difficult to make, they are really quite simple in comparison with the severe straight lines of the strictly tailored models, which test the skill of even the expert. Therefore one cannot be too particular with work of this kind.

OUTLINE THE EDGES

When cutting a short jacket from double width goods, fifty-two or fifty-four inches wide, the pattern will generally lie to advantage with the goods doubled lengthwise through the centre. But for a full length coat it may be necessary to open it out the full width of the material and fit the various pieces of the pattern in, so that the nap runs toward the bottom of each piece. This arrangement is most important, and any deviation will spoil the whole garment. Therefore, it is well to go over the pieces a second time before cutting them out and see that no mistake has been made in placing them.

Having all the pieces laid properly on the wrong side of the cloth, outline the edges with tailor's chalk, and if the goods are double cut out the pieces along the marked lines. When the cloth is laid single, cut off the length on which the outline of the pattern is marked and reverse the remaining piece so that the nap runs in the same direction as that on which the pattern is placed; lay it under the piece on which the outline is chalked, with the two right sides facing, and cut through both thicknesses of the cloth.

In order not to become confused later and to avoid all trouble, mark with thread all lines of seams and all marks that indicate points of construction or that have anything to do with the finishing of the garment.

FACINGS AND BUST FORMS

The most important parts of a coat are the front facings and bust forms, which are developed in can-

vas and haircloth. To make these properly at home is the most difficult part of the construction of a coat, and as they are inexpensive and can be had in any large department store, it is not wise to try one's patience in making them.

They are ordered by the required bust measure and are fastened in the fronts of the coat with several rows of basting stitches. Careful basting and thorough pressing at every stage of the work is the secret of success, and a hot iron, a well padded pressing board and a damp cloth are as necessary to the successful development of a jacket as is a machine to sew the material.

At this stage the front edges of the coat are pressed, and then the various pieces are basted together. The coat is then ready to be tried on, right side out. If the pattern has been properly adjusted any slight alteration necessary can be made at the under arm and shoulder seams.

RIP THE SEAMS

If the coat is too tight or too loose over the chest, the under arm seams are ripped and the necessary changes made. A similar alteration may be required at the back, or the back may need to be adjusted and not the front.

After the coat has been fitted baste the changes along the line of pinning, and if the edges of the seams are uneven trim them off an even distance from the line of basting. Try the coat on again and see that it is perfectly satisfactory.

Cut a shaped piece of tailor's canvas, about three inches wide, that has been previously shrunken, to fit the back of the neck, and long enough, so that it can be stitched in with the shoulder seams. Baste it in position along both edges. Similar pieces are shaped for the armholes at the back and under arms, and basted in place. At this point the seams are stitched and thoroughly pressed. All stitching on the cloth must be done before the lining is put in the coat.

COAT COLLARS

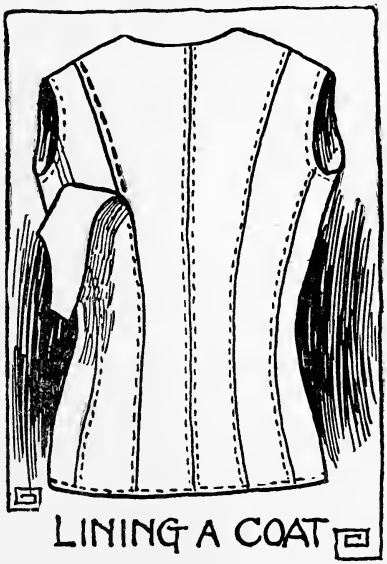
Collars for coats are double and are cut from the cloth by a pattern. The canvas interlining is cut three-eighths of an inch smaller all around and is held at the under side of the collar by padding stitches. These are a series of short basting stitches made while holding the canvas uppermost, and they catch the cloth, but do not show through on the right side.

You will notice a curved row of perforations in the collar pattern that goes into the neck of the coat and forms the standing part of the collar. Successive rows of machine stitching, about one-quarter of an inch apart, are made from the perforated line to the edge of the collar that joins the neck. Turn the edges of the cloth over the canvas on the outside edge and ends of the collar, and after they are basted in position press them thoroughly.

LINING A COAT

If one can possibly afford it, silk or satin should be used for lining coats or jackets. One is well repaid for the extra money spent in getting a good quality of

lining, as it will outwear two or three cheap linings; therefore, it is really less expensive in the end. Skinner satin, silk serge and taffeta are the most popular weaves



LINING A COAT

for the purpose. For a strictly tailored garment it is more desirable to have the lining in a shade that matches the cloth than in a contrasting color or white and, incidentally, the first is more serviceable.

The lining is cut from the coat pattern, and all alterations made in fitting the coat must be allowed for when cutting the lining. The fronts extend only one inch beyond the edge of the cloth facings. The back is cut two inches wider than the pattern, one inch being allowed on each half. This provides for a plait at the centre that gives an easy fit.

If the lining in a coat is the least bit tight it will draw the outside material and cause wrinkles. If the back of the pattern is in two parts, the pieces must be joined before making the necessary one inch plait at the centre back, which is basted the full length of the lining. Lay this lining piece in place on the inside of the back of the coat and baste the raw edges to the seams of the coat over which they lie. Take the side back pieces, and after placing them in the coat baste them to the cloth, through the centre, lengthwise. Turn under, three-eighths of an inch, the edge that overlaps the back lining, and baste that to the silk.

AT THE WAIST LINE

At the waist line, and a few inches above and below that point, the edges of both pieces of silk should be notched, in order to prevent them drawing and spoiling the set of the coat. Place the other pieces of the lining and finish the seams in the same way. At the bottom turn the lining up, allowing about one-half inch of the cloth to show below, and baste the edge of the lining in position. At the fronts slip the silk under the cloth facing and baste it down.

At the back of the neck turn the edge under and baste the silk and cloth together.

All around the armholes baste the cloth and lining together one-quarter of an inch from the raw edge. The edge of each lining seam, the edge at the bottom of the coat and the edges at the front and at the back of the collar must all be neatly hemmed in position, care

being taken to use long, loose stitches, and see that they do not go through to the right side of the cloth, or pull the silk and give it a drawn appearance.

INTERLINING

If an interlining is to be used a soft gray flannel or lining cotton flannel will give satisfaction. The back and the fronts of this are cut without seam and reach only to the waist line. The lining is fitted across the back from one under arm seam to the other, and tacked in position with basting stitches. The flannel may be slashed in places, if necessary, in order to make it fit.

Fit the front pieces in the same way and slip the front edges under the front facings. At the under arm seams lay one edge of the flannel over the other and catch-stitch them flat so as to avoid any extra thickness.

Any padding necessary around the armholes, in order to round out the form and prevent an ugly break in the material, is placed before the lining is put in.

COAT SLEEVES

Baste the seams of the sleeve, and after basting the sleeves in the coat slip the garment on to see whether they fit, and also whether the length is perfect. If alterations are needed they must be made at the inside seam. The cloth at the wrist should be left one inch longer than the sleeve is to be when finished. Stitch the seams and press them open. One inch from the raw edge at the wrist baste to the wrong side of the sleeve a four-

inch bias strip of canvas, and turn the cloth up over it, holding the edge of the cloth to the canvas with catch stitches. Stitch the edge of the sleeves to match the fronts of the coat.

If one wishes to simulate a cuff by rows of stitching this must be done before the inside seam of the sleeve is sewed up. To obtain the desired effect two or three rows of machine stitching are made straight across the sleeves the desired distance from the bottom of the sleeve.

The lining for sleeves is cut like the outside, the pieces joined and the seams pressed open. The lining is hemmed by hand at the wrist, the edge coming just above the turned up edge of the cloth. Carefully draw it up in place, and baste around the sleeve about four inches from the top. Baste the sleeves in the coat and try it on to see that they are properly placed before stitching them. The sleeve lining is then drawn up so that it covers the raw edges of the armhole seam, and the edge of the silk turned in and hemmed down all around to the coat lining.

COAT POCKETS

It is difficult for the amateur to place pockets in a coat and finish them nicely, and as many of the best models bought ready made do not show pockets it is not necessary to burden one's self with this work.

However, if one wishes to attempt their making, full directions for the work will be found in the article on boys' clothing, entitled "Making and Adjusting Pockets."

CHAPTER XV

INFANTS' CLOTHES

IT is quite natural that the prospective mother should want her baby's clothes to be attractive, and even though she feels that economy must be practiced there is no reason why she should not have nice things if she is wise and omits elaborate trimmings and unnecessary garments.

An infant's wardrobe includes dresses, sacks, nightgown, wrappers, skirts, pinning blanket, bands, shirts, socks, boots and a wrap and cap. All of these may be made at home, and the simpler the styles selected the more satisfactory they will be.

HYGIENIC GARMENTS

The finest and softest materials that one can afford should be selected, and it is best not to trim any of the garments intended for general wear with anything more than a frill of soft Val lace at the neck and on the sleeves, or a little hand embroidery. Feather stitching and French knots work up beautifully on these garments and are particularly pretty on dresses of the yoke order.

If one wishes one or two very fine dresses of batiste

or Swiss, these can be made up for special wear and may be elaborated with yoke or panels of lace and embroidery. Skirts for wear with these dresses can have the lower edges trimmed to correspond.

Many mothers do not consider it hygienic to have a child's first clothes very long, and the majority of mothers make them only long enough to cover and protect the little feet. The little socks, boots and shirts are bought ready to wear. The bands should be of fine white flannel, about six inches wide and eighteen inches long. It is better to leave them without hemming, as the roll formed by turning the goods might irritate the tender skin.

Both flannel and cotton petticoats should be provided for the little one. The body portions of the flannel skirts must be made of muslin.

The pinning blanket, wrapper and sack must each be of fine flannel, and white is preferable. The hems may be feather stitched with blue or pink if desired, and a few French knots arranged on the hems will make them very dainty.

NIGHTGOWNS AND PETTICOATS

The nightgowns and cotton petticoats should be of cambric or nainsook, and the every-day dresses of the same material in a finer quality.

The weight of the material selected for the cape and cap must depend upon the season of the year. White flannel is always given preference for the cape, and if more warmth is required a quilted silk lining may

be added. A Dutch cap of lace and fine linen is as pretty as anything, and if made a little large can be worn over a lining in cold weather. It is not considered good taste to have either of these garments elaborately trimmed, and often they are without ornamentation other than feather stitching outlining the hems. For the various finishes and seams required in making these garments refer to the articles on "Stitches and Seams."

A dainty little inexpensive cap can be made by folding a large sized lady's handkerchief and finishing it with bows and ribbon ties.

CHAPTER XVI

CHILDREN'S CLOTHES

IT is well known that children in America are better dressed than anywhere else in the world, and this is because simplicity rules. Our mothers well understand the value of healthful exercise, and therefore refuse to copy the French, who dress children like dolls, in frocks that are ruffled and frilled and bowed. On the other hand, they object to the English fashions that make the little ones appear like diminutive men and women. They strike a happy medium, and select suitable materials that are not injured by frequent visits to the laundry, and such goods are made in becoming, youthful styles. American mothers also appreciate the great advantage tub goods have over woollen weaves, which latter must be sent to a cleaner when soiled or washed at the risk of ruining the garment. Cotton or linen goods are used almost exclusively for little folks' frocks. The heavier weaves such as rep, pique, duck, galatea and kindergarten cloth are quite warm enough for ordinary wear through the winter, and if during very cold weather additional warmth is required, an extra undergarment in the way of a flannel petticoat is added.

THE ONE PIECE STYLE

The every-day dresses are almost invariably of the one piece style—that is, with body and skirt joined—which greatly simplifies the making and laundering. The chief charm about children's clothes is their freshness, and it is much better to have several dresses that will afford frequent changes, even though they are made without tucks or other trimmings, than to limit the number and put more work and expensive trimmings on one or two.

Let us talk of the every day school dress, that must be both useful and pretty. There is a question whether white or colored goods are the more desirable, and there is much to be said in favor of both. Colored goods do not show soil so readily, particularly if of a plaid or striped design, and therefore may be worn much longer without laundering than white. But if one has a good laundress and can afford the extra expense white is very satisfactory, because no matter how soiled it gets or what stains are on it a good tubbing makes it equal to new, while if colors were given similar treatment they would fade. Therefore, each mother must decide for herself and select whichever seems most practical.

THREE POPULAR MODELS

There are three popular models for school dresses that are most satisfactory—the sailor suit, which is also called a "middy"; the Russian blouse, that is not a blouse at all, but a plain, straight frock, made with

plaits, tucks or perfectly plain, and fastened at the front or side front, and occasionally varied by a yoke; and, last, the little skirt and waist dresses. The latter style has the blouse ending at the normal waist line and tucked or gathered skirt, or it may have the long French waist and very short skirt.

On all these dresses if trimming is used it must be very sparingly applied, and on those of the sailor or middy variety goods of a contrasting color for facings, collars, cuffs, &c., is all that is employed. On the other dresses band effects are given preference, and outline the collar, cuffs and front or side front closing. On frocks of the skirt and waist order the band trimming is sometimes used to conceal the joining in place of a belt of the goods.

As all of these styles are easy to develop, we will talk of them collectively. After the material is cut out, all tucks and box plaits must be basted, stitched and pressed in place before the pieces of the garment are joined. It will often be found when working with narrow materials that they will need to be pieced if there are many tucks or plaits in the garment. The piecing should be arranged so that the joining seam will be concealed under the fold of a tuck or plait.

This is very easy to arrange if one will watch when cutting out the material to see that the piecing is made in the proper place. It is not wise to have it come on the edge, or at the seam of a tuck or a fold, because this interferes when ironing the garment, and is apt to make it appear drawn or puckered. When placed under the fold it will not be seen.

MAKING CHILDREN'S DRESSES

Children grow so rapidly that it is never wise to buy very expensive materials for their dresses. But even with inexpensive goods one wishes them to be worn more than one season, and if provision is made for lengthening the little gowns there is no reason why they cannot be used. If they are amply large across the chest and back when made they are not apt to require enlarging, but will need to be made longer and have the sleeves lengthened.

SLEEVES AND SKIRTS

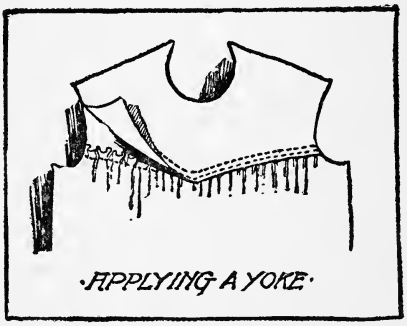
When making the dress the sleeves should be cut one or two inches longer than necessary and the extra length taken up in tucks, arranged where they appear to the best advantage. This probably will be midway between the top of the arm and the elbow or close to the cuff at the wrist, depending upon the style of the dress and the sleeve.

In like manner the skirt should be cut longer than necessary. This extra material can be disposed of in three different ways. A gathered skirt may have several tucks placed just above the hem. A Russian blouse can have a very deep hem that can later be let out and a facing used to replace it. A plaited skirt should have a tuck run in the under side of the hem and arranged so that when finished the hem will be not more than two or two and a half inches wide.

This tuck is made after the regulation quarter of an inch turn has been made along the raw edge of the material. Two inches below the turned edge crease for the

edge of the tuck and run a row of stitching one-half of the distance from the creased edge that has been allowed for lengthening. The hem is then turned up, and when stitched the whole is pressed in position. When a dress needs enlarging across the back or chest the under arm seams can be let out.

When basting tucks or plaits care must be taken to follow the markings indicating the line of stitching,



APPLYING A YOKE

otherwise they will not hang correctly, and the set of the garment will be spoiled.

Skirts must be hemmed before the plaits are basted, and they must be placed in position before they are joined to the waist.

YOKES

Yoke dresses have the lower portion joined in two ways. If the yoke is double the edge of the dress and the lower edges of the inside yoke are joined with a three-eighths of an inch seam turned so that the raw edges are on the outside. Then the outside yoke is

basted flat to the lower portion of the dress. A double row of stitching placed one-eighth of an inch from the edge and one-eighth of an inch apart, is used as a finish. See illustration.

When a single yoke is used a strap is the most effective and durable finish. To arrange for this, join the yoke and lower portion with an ordinary seam on the right side three-eighths of an inch wide. This is turned up on the yoke and basted flat. A strip of the material cut on the bias and with edges turned in, or a piece of wash braid may be used as a strap. This is basted so as to cover the seam completely. It is then finished with a row of stitching on each edge.

Seams of children's dresses are finished either with a French or flat fell according to the material employed. For sheer goods the French fell is desirable, but this finish is rather clumsy for heavy weaves and the flat fell will be found more practical.

DRESSY FROCKS FOR CHILDREN

For dancing, school and party wear sheer materials, such as handkerchief linen, batiste, lawn, organdie, Swiss, both plain and embroidered, and India linen are used. These materials may be had in qualities varying in price from fifteen or twenty cents a yard to one dollar or a dollar and a quarter a yard.

Preference is given to the quality of the material rather than elaborate trimming. Hand embroidery, baby Irish crochet, fine Cluny and French Valenciennes are used as a trimming, and a combination of lace and

embroidery is most pleasing. Groups of hand run tucks and strips of insertion are a pretty combination, and tiny pin tucks arranged in groups with feather stitching between is dainty.

FRILLS AND RUFFLES

Even in party dresses ruffles and frills are not considered in good taste, and the favored models are the Empire, with short waist and long skirt, and the French dress with an exaggerated long waist and very short skirt.

French dresses have the trimming very evenly distributed on the waist and skirt, but on the waist it must run lengthwise to accentuate the length, while on the skirt it runs parallel with the hem, making the skirt appear even shorter than it really is. The sleeves are usually short and puffed, finished with a band. If the puff is trimmed the insertion is arranged lengthwise except that on the band, which goes around the arm.

In Empire models the elaboration is massed on the yoke and the lower part of the skirt. Perfectly lovely little inexpensive dresses can be made if one will give a little time to the work. Allover materials can be bought from which to cut the yoke, or it can be made by combining tucks and strips of lace or embroidered insertion.

To do this a stiff piece of paper is cut the exact size of the tissue paper pattern and the yoke made right over it. The strips are basted on the paper and can be joined by hand or machine stitching. When the lat-

ter is employed it is sewed to the paper, which is torn away afterward.

On the skirt just above the hem trimming placed so that it runs around the skirt must be arranged to correspond. The neck can be finished with a narrow band collar to match the yoke, or left low and edged with lace.

FANCY SLEEVES

Short puffed sleeves are in keeping with this style of dress, and should be finished with a band that matches the trimming on the lower part of the skirt. A dress of fine linen will be pretty with the yoke and edge of the skirt hand embroidered in a pattern design.

The yokes and skirts of these Empire frocks, whether the pattern is circular gathered or plaited, are joined with a French fell or a band of insertion.

Applying insertion to these little gowns is not difficult, and may be satisfactorily done by machine. The work is done in two ways. First, we will talk of arranging it on plain material or placing insertion just above the hem.

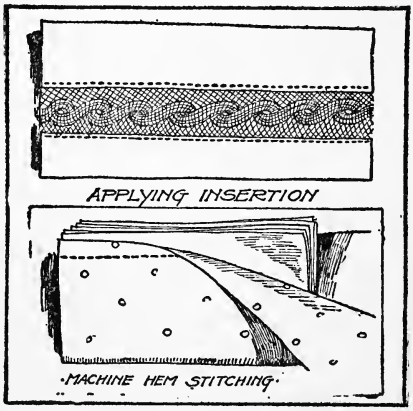
Baste the strip in place with the wrong side of the lace on the right side of the goods, and be sure to keep it perfectly straight. When it is placed above a hem, the one edge of the lace must come just over the line of stitching which holds the hem. Both edges of the insertion are basted to the goods, and then the material under the lace is cut through the centre between the basting threads.

The goods just cut is turned back on each side even

with the basting thread, and the material basted in this position. It is then turned on the right side and a row of machine stitching made along each edge of the insertion.

APPLYING INSERTIONS AND OTHER TRIMMINGS

The prettiest way to apply insertion where this method may be used is to slash the goods between which it is to be placed and turn the edges back one-eighth of an inch. Baste the turned edges of the material over the edges of the lace on the right side, so that the raw



edge of the goods will not show, and stitch them together flat.

This method gives the appearance of the lace being under the goods, instead of on top, which is more effective. Care must be taken not to stretch the goods, or the garment will lose its shape. Unless one is expert

at this kind of work it is not wise to attempt inserting trimming in this way on a bias piece of material.

Tucks and insertions are joined by stitching the insertion on one side exactly even with the edge of the tuck, and on the other side along the stitched line of the tuck.

Embroidery is joined to a single piece of material, such as the edge of a bertha or skirt, either with a French fell or under a band. When the latter method is preferred proceed with the work in the same manner as when joining the lower portion of a dress to a single yoke.

CHAPTER XVII

MAKING BOYS' CLOTHING

MANY mothers make their boys' clothes and many more would do so if they understood how to go about the work. While the making is not at all difficult, a few details of finish, especially the pockets, are perplexing, and a little explanation will greatly simplify the work. After the garment is cut out, the goods first having been shrunk, mark the position of the pockets as indicated by the perforation in the pattern.

WELT POCKETS

To make the welt pockets, which have no lap and which are generally used for boys' clothes, baste with a colored thread through the line of markings from end to end so that the stitches will show on both sides of the cloth. Cut a piece of the cloth two inches wide and one inch longer than the pocket, and with two right sides of the material together baste it in a position so that the thread marking the pocket comes directly in the centre lengthwise.

From the wrong side of the larger piece of cloth make another row of basting directly over the other, so that it shows through the strip just applied. On

the wrong side of the large piece of material baste a piece of tailor's canvas the same size, and directly under the strip of cloth just applied. A little more than one-eighth of an inch each side of the basting thread make a row of machine stitching through the two thicknesses of cloth and the canvas.

The stitching must not run farther than the mark where the incision is to be made. With a sharp pair of scissors or a knife, cut carefully along the line of basting, through both the cloth and the canvas. Through the opening just made turn the edges of the small piece of cloth and baste it close to the edge of the turn, allowing only enough of it to show to give a welt or cord effect beyond the stitched edge of the seam. The remainder of the cloth is then basted flat on the wrong side close to the edge.

COMPLETING THE POCKET

The two cord edges of the pocket are drawn together with a large over and over stitch, and the whole pressed perfectly flat on the wrong side, by laying a damp cloth over the goods and ironing until perfectly dry. A row of machine stitching should be made on the right side all around the pocket as close to the seam as possible. If the opening for the pocket is straight, the pocket may be stitched in when the last row of stitching is made, but if curved, the top of the pocket must be shaped accordingly and hemmed in by hand.

MAKING AND ADJUSTING POCKETS

Pockets in boys' clothing must be made amply large; one piece of the pocket proper should be one inch longer than the other The longer piece should be faced at the top with a piece of the cloth two inches wide, and this should be stitched flat.

To adjust the pocket, if the opening is straight, turn down the upper edge of the smaller piece one-quarter of an inch, and place it with the raw edge just turned next to the wrong side of the garment, and baste it in position with the upper edge one-eighth of an inch below the pocket opening. Stitch from the right side. Lay the longer piece on top of the pocket piece just sewed with the cloth facing next to the garment and the lower edges of the pieces perfectly even, one-eighth of an inch above the upper edge of the pocket opening. Baste this to the garment straight across and stitch from the right side.

The stitching used to finish the pocket will hold each piece in place, after which the edges of the pockets are turned over one-quarter of an inch all around, and stitched. The ends of the pockets are finished on the right side with a buttonholed bar, which prevents their tearing.

This is made by taking several stitches so that the threads show and working over them with a buttonhole stitch. If these directions are not perfectly clear to you examine the pocket in a man's garment and you will at once understand how to go about the work.

The side pockets in the trousers are made by bast-

ing to the front portion a piece of cloth one and one-half inches wide and sufficiently long to extend one-half inch above and one inch below the notches at the top and bottom that indicate the pocket opening. The two pocket pieces are cut from lining material and must be amply large, the size varying with the age of the boy for whom they are intended. Both pockets are the same size.

Baste one side of the pocket piece to the front of the trousers over the facing just applied, so that one row of stitching will hold them both, and stitch from notch, then stitch the edges of the facing to the pocket. The other piece of the pocket should be seamed to the pocket opening of the back portion of the trousers, so as to bring the seam on the wrong side. The seam is turned back on the pocket and stitched flat one-eighth of an inch from the edge on the right side.

The outside leg seam of the trousers may now be basted and stitched with an ordinary seam that is turned toward the front and stitched again on the right side of the goods, one-eighth of an inch from the seam. The pocket opening is caught together and pressed as before described. The edges of the pocket are then turned and seamed.

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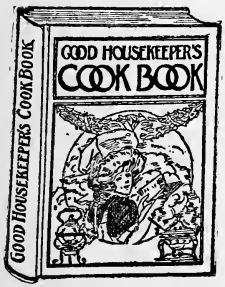

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